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Grace Smith

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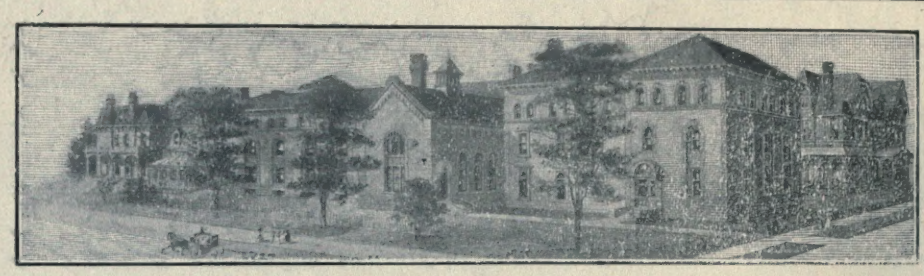

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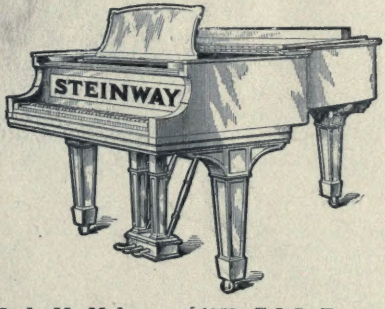

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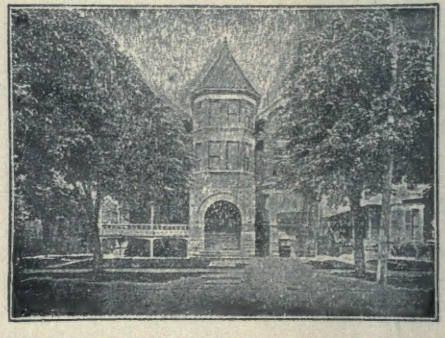

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GRACE SMITH

MISS GRACE SMITH, the English pianist who now holds such a prominent position in Toronto's musical life, is the youngest daughter of the late Rev. Samuel Smith, first chaplain to the Deaf and Dumb in England. Born in London, it was here after years of study with Mlle. Colmache, one of the finest teachers in Europe, that she made her first public appearance as a pianist, thus beginning the career that has so developed and placed her in the front rank of musicians, where she stands to-day. Further study with Mme. Carreno, and as a member of Signor Busoni's class in Weimar, established her position on the concert platform and led to many successful performances in London and the provinces in recital and orchestral work, as well as on tour with the famous Jan Kubelik in England and Ireland, in addition to a Royal command to play before H.M. Queen Alexandra at Buckingham Palace. She came to Canada in 1908 and after touring for two seasons, she settled in Toronto to take up her present position as pianist, teacher and lecturer. She has had the honour of visiting and playing before their Royal Highnesses, the Duke and Duchess of Connaught, and H.R.H. the Princess Patricia, and this summer she is returning to London and will give a joint recital with Miss Winifred Hicks-Lyne, soprano, in the Aeolian Hall, New Bond Street, on the evening of June 23rd, returning in September to continue her work here.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden.*)

There ought surely to be a universal law to prevent the exploiting of musical prodigies. Here we have a report from St. Petersburg of "a command performance given by the Italian child conductor, Willy Ferrero, seven and a half years old, who conducted the Imperial Orchestra of over eighty musicians." A child of seven and a half years "conducting" a body of trained musicians! The thing is preposterous—a positive insult to

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the orchestra. I read further that the Czar himself subsequently asked to hear a piece which Ferrero had not yet rehearsed with the band, and a Boccherini minuet was chosen. After the first few bars, the youthful conductor "stopped the orchestra and insisted on a greater contrast between the forte and pianissimo passages. He even sang it as he desired it to be played." Modesty is a merit, and a child of seven, who ought to be playing marbles, pretending to tell the Imperial Orchestra of St. Petersburg how to play a Boccherini minuet is altogether too ridiculous.

Dr. Eaglefield Hull wrote an article on "How to give a Musical Lecture." I fear that if the lecturer doesn't know "how," no advice is likely to be of much use to him! But, undoubtedly, one of the most successful traits of the musical lecturer is the possession of great tact and a nimble wit which will turn any accident or distraction to good account. At one of the Gresham Lectures Sir Frederick Bridge's audience was slightly distracted by the well-meant but baffled attempts of a university musical graduate in the audience to pull down the window blind as a protection from the fierce sun. But the lecturer cleverly won back the attention of his audience by exclaiming "There you are! A Doctor of Music, and can't even manage a common c(h)ord!"

Mr. John F. Runciman has a wail in an American contemporary about the practical neglect of Bach in England. Things are not quite so bad as he would have us believe, but, in any case, Mr. Runciman is too discerning a critic to suppose that Bach can ever be a "popular composer." Bach's appeal must always be to the serious-minded, cultured musician; and there is no sense in complaining that he does not touch the type of person who delights in rag-time and the latest "tune" waltzes. If Bach *did* appeal to that type, one would feel that something was wrong—with Bach. Let Johann Sebastian remain on his pedestal. He has sufficient admirers, and they are of the right sort.

Mr. Granville Bantock has been saying something very frank at Dundee about the Scottish race as musicians. The Welsh, he declares, knock the Scots into a cocked hat, as musicians. Indeed, he regards the Welsh as by far the most musical race in these islands. But what does he mean precisely by the term "musical"? It is a term of very diverse application. The Welsh have produced no composer of eminence, and very few composers of even second-rate rank; whereas Scotland has produced a few that need not be ashamed to stand with their

enemies in the gate; and England—well, to compare England with Wales in that respect, would be too ridiculous! Wild generalities of this sort, expressed in print, would seem to be a huge mistake.

M. Vincent D'Indy's critical biography of Beethoven has at last been published in an English translation, from the pen of Dr. Theodore Baker. Beethoven dominates the orchestral platform, and this biography is the work of an enthusiast. Just as is his estimate of Cesar Franck, the three periods of Beethoven's musical development, the stage at which he began as a student and imitator of what was behind him, then learned to walk alone, and finally foresaw a new outlet to which he pointed the way are accepted by M. D'Indy as the foundation of his criticism of the life and work of the master. Possibly Lenz and Wohl and Grove have been too definite and scholastic in their analysis of Beethoven's evolution, but the three-period definition is substantially sound. D'Indy marks the end of the first period by the date 1901, the second at 1815, and the third at 1827, when the composer died.

Older opera-goers will remember with pleasure the modest triumphs of Clara Louise Kellogg, a leading exponent of the *bel canto* and the florid school, gone now forever. The lady has published a volume of reminiscences (Putnam), which abounds in appreciations of high interest, in a remarkably just appreciation of her own work and art, and in a wealth of suggestions which singers of to-day will find it desirable to heed and obey. Particular mention should be made here of Miss Kellogg's efforts to place opera in English worthily and adequately before the public. For several years she was at the head of companies producing the standard works in English, and seems to have made substantial successes, from both the financial and the artistic points of view.

J. Cuthbert Hadden.

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SOME IMPRESSIONISTS IN MUSIC

(*Special to* MUSICAL CANADA *by Herbert Antcliffe.*)

At the present time, when the world of painters is seriously concerned and not a little perturbed at the work of what are known as the "Post-impressionists", the world of music would appear to be a step behind and to be puzzling over that of "Impressionists." It is very difficult to say exactly what impressionism is in the art of music, for the school, so far as there is a school, is somewhat ill-defined. In painting, if we are to believe a standard dictionary, its aim was "to cast off the trammels of artistic tradition, and to look at nature in a fresh and original manner." This could be said to be the aim of all modern schools of music and of most modern schools in other forms of art. Yet a definition may be found by referring to the actual methods employed by painters and by musicians and comparing them.

The impressionist painters formed their methods on a recognition of the fact that what we see is not so much the thing itself as the reflection of it through the atmosphere. So certain musical composers bring into prominence the fact that most of the sounds we hear are not those which are technically known as "primary sounds," but are "overtones" or "harmonics." They therefore consider that the ordinary scale is capable of modification in many varied ways, too subtle for actual description or even for writing down or playing on the ordinary instrument by the usual methods. The methods they adopt are, however, different with each composer. To the average hearer the result is in each case a beautiful yet indefinite combination of sounds which suggests somehow that the composer has not been quite certain of what he wanted but has managed to avoid the harshness which more direct methods would have caused.

CLAUDE ACHILLE DEBUSSY, the most prominent of these impressionist musicians, is a Frenchman, born on the outskirts of Paris in 1862. Although from being quite a boy he has been influenced by romanticism and what his examiners condemned as "vagueness of expression," it was not until he was undergoing his military training that he developed the system he now employs. Baudelaire, Mallarmé and Verlaine influenced him more than did any musicians, and the modern school of music has affected him with revulsion more than with attraction. The barracks where he spent most of his time as a soldier were situated in a delightful country town in which were several convents and a number of churches. The bells attached to these religious establishments and the bugles used for

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military purposes impressed upon him the beauty and utility of harmonics, which are heard more clearly in those than in any other sound provoking instruments. He therefore made a deep study of the subject, and it is as a result of such study that his music has the characteristics for which it is most famous. The composition by which he is best known is an orchestral "Prelude" to Mallarmé's poem "L'apres-midi d'un Faune" (The afternoon of a Faun), but his songs and pianoforte pieces are also popular, and his opera, or music-drama, "Pelleas and Melisande," is much discussed by musicians for its methods and by amateurs for its effectiveness.

FREDERICK DELIUS, who was born of German parents at Bradford in Yorkshire, finds his method more in keeping with the ordinary scales, which, however, he uses in a very free and unconventional way. The chords he writes look very harsh and, if not played or sung precisely as he directs, sound so. His music is consequently extremely difficult. Most of his "impressionist" ideas he obtained while engaged in the romantic pursuit of orange planting in Florida. He is something of a mystic, and has the highest ideals in his art. His circumstances fortunately are such as to save him the necessity of indulging in the modern clamourous methods of advertising, and have allowed him to travel and find the best of all countries. An Englishman by birth, a German by extraction, and with long residence first in America and afterwards in France, he is probably the most cosmopolitan of all composers who ever lived. He is a great lover of nature, and the way in which he can suggest the feelings aroused by nature must be experienced to be appreciated or believed. He, however, is fond of varying his subjects, as the titles of his works will show. "Sea Drift," on words by Whitman, "A Mass of Life," from Nietsche and "Paris—The Song of a Great City," are his greatest successes, besides which his songs and an opera, "A Village Romeo and Juliet," have attracted much attention.

The impressionist composer whose works will appeal most to the average Englishman is CYRIL SCOTT. Though still quite a young man he has a large number of compositions to his credit; most of them songs or pianoforte pieces. His style is very much akin to that of Debussy and, not unnaturally, it was supposed by many that he was a follower of the French master. This is denied by those who know him and it is stated that his style was practically formed before he knew anything of Debussy's music. But as a matter of fact he has a freedom and robustness of style which is essentially English, and in some ways quite opposed to the esoteric delicacy which

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belongs to gifted Frenchmen of all times. This does not mean that Scott has not a supreme sense of delicacy; for there is no composer, English or foreign, living or dead, with a keener and more subtle sense of delicate effect than is his. It is, however, of a type entirely English and yet always his own.

Like all other truly English composers from the earliest times until now he delights in tune, a thing which some foreign composers and their imitators appear to despise. With the splendid swinging melodies he combines strong chords which aid the characterisation of the music and stir the emotions as only a number of sounds all heard at the same instant can do. He has shocked the academics from time to time, naturally, and occasionally he has even made his admirers wonder where he is carrying them. But he is one of those to whom the ablest and most impartial critics look for the restoration of British music to the leading position it held in the seventeenth century.

* *

MUSICAL SUNDAY IN LONDON

By Prof. Michael Hambourg.

Amongst the many things in London which impress the visitor one of the most impressive, perhaps, is the number of afternoon and evening concerts given every Sunday in the Metropolis. The monster auditoriums of Albert and Queen's Halls are filled to their utmost capacity Sunday afternoons and evenigns.

As everybody knows, London is comprised of a great number of little municipalities whose identity has been merged into that of the great metropolis which stretches out for miles and miles from the centre of the city. The definition of an island might be applicable to that of London, which is nothing more than a city entirely surrounded by suburbs. Each has its own theatre and hall, each has its own individuality and tastes.

In every suburb the hall is filled on Sunday afternoon for the "popular" concerts. The place of honour is of course accorded to the concerts at Albert and Queen's Halls, but even the tremendous popularity of these concerts, which together hold sixteen thousand people, cannot detract from the smaller concerts. It is estimated that about two million people listen to the best music in the world, rendered by the best artists in the world, in London every Sunday.

The Albert Hall has its own orchestra which is known as the "New Symphony" and is under the baton of Mr. Landon Ronald, the well-

known composer-conductor, who has made such progress in the last few years. The very best classical and sacred music is given, and the greatest care is taken to make the programmes as artistic and delightful as possible. Many of the celebrated artists engaged possess international reputations and more than one has made his or her debut at these concerts. For instance, John McCormack has made his first appearance at a Sunday Albert Hall Concert. The Queen's Hall concerts are among the most important, and are under the direction of Sir Henry Wood, and often some great conductor is invited to take the baton for Sunday afternoon.

This multitude of Sunday concerts fill a gap in the lives of thousands and thousands of people, many of whom tramp for miles in order to obtain the free seats in Albert or some other concert hall which are given away for nothing in great blocks.

But this condition of affairs was not always so. When we first settled in London, years and years ago, Sunday concerts were unknown. The poorer classes were forced to stay at home or to haunt the streets and parks, and if the weather became inclement many were driven into the public houses. The need of something was apparent. Two very energetic and well-known impresarios, Hilton Carter and Robert Neumann, decided that in providing good music either free or at such a nominal fee that the cost would be infinitesimal, sunlight and happiness could be brought into the lives of thousands who were unable by reason of their occupations to hear good music on any other day.

There was no perceptible opposition to this scheme at the time and so it was with little difficulty that a petition was presented to the Sunday League Society to establish these concerts and it was not very long from that time before the first series of concerts were given in Albert Hall.

The concerts were received enthusiastically by both press and public. Carriage after carriage, with liveried coachman and footmen on the box, rolled up to Albert Hall and deposited their cargoes of lovely women and smartly dressed men and thousands and thousands of the poorer people tramped from all parts of London to hear these concerts. The great rubbed elbows with the little and the little jostled the great. Bishops brushed radical agnostics in cheery good-fellowship; peers mingled with commoners and Albert Hall was filled every Sunday with thousands drawn from every walk of life.

The popularity of these concerts has steadily increased until they have spread all over London. In every suburb on every Sunday concerts are given by good artists and they have come to form a vital part in the lives of thousands and thousands. Such is the musical Sunday in London!

MICHAEL HAMBOURG.

* *

RUNCIMAN ON "PARSIFAL"

THE correspondence on "Parsifal" still goes on in the columns of *The Saturday Review*. Mr. J. F. Runciman, the able critic of that paper, maintains his unfavorable views concerning the latest of Wagner's music-dramas; and in a recent issue he sums up his position in a most uncompromising manner. He says: "But the central idea of 'Parsifal' is that of the Pure Fool coming to redeem mankind. That idea is seen to be empty and meaningless the moment it is examined. Under the influence of the emotional music one may disregard the drama altogether; but a great work of art bears turning over again and again in one's memory; and the greater the work the more the 'meanings' we see latent in it. As soon as 'Parsifal' is considered away from the hypnotic music, we perceive it to have no meaning at all—none that commands our attention. A mixture of Christianity and Buddhism is exploited for the sake of the music and the scenic effects. 'Parsifal' is hardly an advance on 'Rienzi.' And as for the music, what can I add to what I have written here and elsewhere? Along with many a noble page there are pages completely devoid of inspiration. Musically, 'Parisfal' is the most theatrical of Wagner's works. His technique outran his inspiration. Well might he ask the singers not to drag the tempi. So great a master never wrote a long work containing so little of his best music and so much of his worst."

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TO SING AT MAINE FESTIVALS

MR. CUYLER BLACK, tenor, who is now soloist at the Sherbourne Street Methodist Church, has been engaged as leading tenor at the Maine Festivals in October. The leading soprano soloist will be Mme. Emma Eames, whose appearance with the Maine Festivals has become a yearly event. Mr. Black is now under the able management of Antonia Sawyer of New York. The Maine Festivals, now held in the fall under the leadership of Mr. William Chapman, comprise a huge chorus of some fourteen hundred voices, and two series of concerts are given—namely, three days at Portland and three days at Bangor. The position of soloist is a much coveted position among singers, and Mr. Black is to be congratulated upon his selection

* *

ORGANIST APPOINTMENT

MR. JOHN ADAMSON has resigned his position as organist and choirmaster of Woodgreen Methodist Church to accept a similar position at Yonge Street Methodist, corner of Summerhill Avenue. This progressive new church has under consideration the installation of a fine Cassavant organ.

* *

A CANADIAN VIOLINIST ABROAD

GRATIFYING news has just reached here from St. Petersburg concerning the progress of Miss Rachelle Copeland of Toronto, who has been studying for a year and a half under the renowned violin master, Leopold Auer. With her natural poetic temperament, she is now acquiring an additional depth of expression and the ringing tone taught by the great master. Miss Copeland has lately had the honor of playing in private audience before a number of members of the Russian nobility, receiving much favorable comment. Together with an earnest purpose in view and the inspiring influence of the Russian musical environment, promising results appear to await this enthusiastic student.

* *

SUCCESS OF MARGARET GEORGE

THE many friends of Margaret George, the Toronto dramatic soprano, will be delighted to learn of her successful engagement in Italy. She has been engaged to sing the role of *Kundry* in the coming production of "Parsifal" this month, to be given at the Politeamo Greco, in the city of Lecco. This was the theatre at which the famous baritone, Ruffo, and the world-known Tamagno made their debut. Miss George will be the second Canadian singer ever

to appear in the part of *Kundry*, the first being Florence Easton of the Berlin Royal Opera. It is a source of great satisfaction that, notwithstanding the custom of many Canadian singers who have attained prominence in the musical world, and who have changed their names, Margaret George intends pursuing her operatic career under her own name. Miss George's repertoire includes the leading soprano roles in the following operas: "Aida," "Otello," "Gioconda," "Traviata," "Pagliacci," "Cavalleria," "Trovatore," "Tosca," "Butterfiy," and "Parsifal."

* *

MUSIC AND MATRIMONY

XI.—Hector Berlioz and His Juliets

(*Special to* Musical Canada *by J. C. Hadden.*)

An effective melodrama might be made out of the various love episodes in the life of Hector Berlioz. Indeed, if we did not have his own word for the authenticity of the record, we should have difficulty in believing that anything so theatrical, not to say hysterical, was ever enacted by a man in his senses. The facts are all set down in the composer's amazingly frank autobiography, a book which every musician should read as being absolutely unique of its kind.

It is from the last chapter of this work that we get the story of Berlioz' first love. He was twelve at the time (only twelve!) and Estelle was eighteen. Estelle made an impression on his susceptible heart, but she dropped him, and he crept away, as he says, "like a wounded bird." Estelle married; Berlioz established his heart interests elsewhere, and Estelle became so vague in his memory that he could only say: "I have forgot the colour of her hair; it was black, I think. But whenever I remember her, I see a vision of great brilliant eyes and of pink shoes." It was fifty years before he met her again—she sixty-eight and he sixty-two—but after all his heart experiences, twice married and twice widowed, he declared that Estelle was "still the embodiment of my earliest adored ideal."

His account of the meeting after all these years reads like a chapter in a sentimental novel, and almost nauseating at that. At the mere prospect of the meeting (it was at Lyons) Berlioz lost all control of himself. Listen to the man of sixty-two: "Hitherto I had contented myself with murmuring in a low voice, 'Estelle! Estelle! Estelle!' but now, overwhelmed by emotion, I fell to the ground, and there lay for a long time, listening with a mortal sadness to the echoes in my brain, which at each pulsation seemed to say: 'The

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past! The past! Time! Never! Never! Never!'" When the actual meeting came off, Berlioz conducted himself like a lunatic. "I have loved you; I still love you; I shall always love you," he told the astonished widow of sixty-eight. "I have but one aim left in the world, that of obtaining your affection." While he spoke, he "gazed at her with hungry eyes." The lady vainly tried to restrain him. "Give me your hand, Madam," he tragically exclaimed. She gave it. "I carried it to my lips, and I thought I could feel my heart melting and every nerve thrilling." Truly, there is no fool like an old fool.

The woman's good sense prevailed. She would only agree to an occasional exchange of letters. "You have a young heart," she said to her admirer. "I am quite old. Then, I am six years your elder, and at my age I must know how to deny myself new friendships." It was a great blow to Berlioz. "Bowing to her, I again took her hand, laid it for a few minutes against my forehead, and then tore myself forcibly away." The pair remained the best of friends, and indeed the lady's kindly interest formed one of the great comforts of Berlioz' sad, lonely closing years. "I have some pity for unreasonable children," she wrote to him, "I have found that the best way to make them calm and reasonable was to amuse and give them pictures. I take the liberty of sending you one which will recall to you the reality of the present and destroy the illusions of the past." "Destroy the illusions?" Not for Berlioz, for—"it was her protrait. Adorable creature!"

This, then, was Berlioz' first love. At the Paris Conservatoire he took the coveted *Prix de Rome*, which involved a period of study in Italy. Before leaving for Rome, he had something more than a flirtation with an unscrupulous Parisian beauty. He quarrelled with her, and after he got to Rome he heard that she was about to be married. The news set all his old passion aglow, and in a spirit of revenge he hurried away back to Paris, disguised as a lady's maid, and carrying poison and pistol to annihilate the girl and her lover. He was arrested at the frontier in his woman's clothes, and by the time he got to Paris his brain had cooled down, and there was no further thought of pistols or poison.

After this came the grand passion of Berlioz' life. "It came to me in my manhood," he writes, "with Shakespeare in the burning bush of Sinai, amid the thunders and lightnings of poetry entirely new to me. It prostrated me, and my heart and whole being were invaded by a cruel maddening passion, in which the love of

a great artist and a great art were mingled together, each intensifying the other." This must be explained at once by saying that the lady was a brilliant Irish actress, Miss Harriet Smithson, who had gone to Paris in 1827 as a member of Macready's Shakespearean Company.

Shakespeare was then unknown to Berlioz, and he went mad over both the dramatist and the dramatist's exponent. A fever of desire possessed him for "the adorable Harriet", but for a time he worshipped in silence and afar off—careless of what he did or where his feet strayed; sleeping now amid the wheat sheaves, now on the snow, now on a table in the Café du Cardinal. Presently he began to send passionate letters to the beloved; such letters that Harriet instructed her maid not to receive them. In a tantrum, Berlioz turned. "Miss Smithson! What was she?" he wrote, "an ordinary woman"; quite incapable of imagining such a noble feeling as that with which he had favoured her. He despised her! He would indulge his heart interests elsewhere.

So the case stood when Miss Smithson returned with her company to England. Time passed, and Miss Smithson came back to Paris to court the favour previously shown her there. Berlioz decided that this was Fate's procedure on his behalf and resumed his love affair exactly where he had left off. Miss Smithson was everything to him now—a celestial divinity, a lovely ideal of art and beauty, and so on. All his waking hours he schemed how to secure her allegiance. "Oh, that I might find her!" he exclaimed, "the Juliet, the Ophelia for whom my heart calls; that I might drink in the intoxication of mingled joy and sadness that only true love knows! Could I but rest in her arms on some wild heath one autumn eve, rocked by the north wind, sleeping my last sleep!" This was merely Berlioz' grandiloquence. He did not want his Juliet on a wild heath; he wanted her in a nice little cottage in the suburbs.

Well, but how to attain his desire? Berlioz was pondering over this problem when Fate again played into his hands. Miss Smithson's vogue with the public had been waning; soon she failed entirely to attract. She became penniless; debts pressed upon her. Subsequently she broke her leg and was incapacitated for her profession. Blank ruin stared her in the face. Here was Berlioz' opportunity. He would pay Harriet's debts, he told her, and marry her as well. He did both, and so began a connection which led to the most bitter results. Heine cynically says that it was after his marriage that Berlioz "allowed his hair to be cut."

Berlioz, in fact, soon discovered that his adorable Harriet was a woman of fretful and imperious temper, unreasonably jealous, unsympathetic towards his art and his ideal. After seven years of trying to make the best of it (a sorry business in matrimony) they separated. Madame Berlioz died fourteen years later, and it is to Berlioz' credit that he was most kind to her to the end. He made many sacrifices, and performed the most dismal drudgery—gave benefit concerts and wrote fiendishly for the papers—in order to nourish her when she was ill.

How deeply he really loved this woman may

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be gathered from the touching account which he gives of her death in the Autobiography. He had, of course, to arrange about the funeral. On the way to the house of the priest who was to attend the sad ceremony he had to pass the Odéon. "How often on winter nights did I walk up and down under these arcades in feverish anxiety!" he writes. "There was the door by which I saw her entering for a rehearsal of 'Othello.' She did not then even know of my existence, and if a pale, worn, obscure youth, leaning against one of the pillars, devouring her with wild glances, had been pointed out to her as her future husband, she would assuredly have treated the idea as absurd. And yet it is he who is now preparing for the last journey, poor Ophelia; he who so tormented thee, and so suffered through thee, after having suffered for thee; he who, in spite of all his wrongs, might say, like Hamlet, 'Forty thousand brothers would not have loved her as I love her.' "

Soon after his separation from Harriet, Berlioz fell into "some degree of intimacy" with an opera singer, Mlle. Reccio, and this lady he married when Harriet died. He was not happy with her either, and death once more stepped in for his relief. Somewhat later, Berlioz had the torturing sensation of seeing the remains of his poor Harriet exposed at the Montmartre during their removal to a fresh grave. His description of the event may be read in the Autobiography by those who would like to realise the ruthless way in which he gave himself up to the most cruel experiences. When all was over in his home, he turned to that Estelle of the pink shoes, who had been his "love's young dream" so long ago. Poor Berlioz! His love story is almost as sad as it is silly.

J. CUTHBERT HADDEN.

* *

THE BACH FESTIVAL

BETHLEHEM, PA., April 20th.—Dr. J. Fred Wolle, director of the Bethlehem Bach Choir, announced that members of the Philadelphia Orchestra will play the accompaniment for the ninth Festival to be held in Packer Memorial Church, Lehigh University, on Friday and Saturday, May 29th and 30th. The programme was announced by Dr. Wolle as follows: Friday at 4 p.m., Motet, "Sing Ye to the Lord a New-Made Song;" Friday at 8 p.m., "Magnificat;" Saturday at 2 p.m., "Mass in B minor" first part; Saturday at 5 p.m., second part of the Mass.

MUSIC IN MONTREAL

MONTREAL, *April 23rd, 1914.*

The local musical season is virtually at an end and the Butt-Rumford concert in the Arena to-morrow is about the only event left that is worthy of special mention. The Dubois String Quartette ended up their fourth season on Tuesday last with an excellent concert and their continuation next year will be eagerly anticipated by the numerous admirers they have won over by earnest and sincere work.

Mr. Hector Dansereau, who gives a piano recital at the Central Y. M. C. A. on his own account on the 27th, will play the following interesting programme. Prelude and Fugue in A minor (Bach), Pastorale Variee (Mozart), Variations seriuses, op. 54 (Mendelssohn), Impromptu op. 142, No. 53 (Schubert), Der Contrabandiste (Schumann-Tausig), Etude, Op. 25, No. 5, Walz, Op. 42; Fantasia Impromptu, Op. 66; Polonaise, Op. 53 (Chopin), Trois Exquises, Op. 7, I.—Prelude, II.—Nocturne, III.—Valse, Aubert, La Campanella (Paganini Liszt).

The fifth anniversary concert of the choir of St. Andrew's Church was given in the Lecture Hall on Monday evening, April 20th. The chorus composed of 35 voices was supplemented by an orchestra of 30 members under the conductorship of Mr. Harold Brown, A.R.C.O. The principal soloists included Miss Evelyn Mitchell, soprano; Mrs. Margaret Wilson, contralto; Mr. J. B. Cadieux, tenor; Mr. T. L. H. Saunderson, baritone; Miss Henrietta Gnaedinger, violin; Miss Agnes Harvie, Mus. Bac., piano; Mr. Herbert L. Gnaedinger, cello, and the St. Andrew's Male Quartet, the accompanist for which was Miss Marion Brown.

The choir of the Olivet Baptist Church created such a favourable impression with their rendering of "The Conquering King" on Friday, April 17th, that the cantata was repeated before a large audience in the church the evening of Sunday, April 19th.

When a concert manager is dealing with musical celebrities who receive so much for a single appearance that they have become sufficiently rich to be independent, he must expect from them all kinds of trouble and inconvenience. This is exactly what happened in the case of the Alda-Ysaye-Gerardy concert festival which was to have taken place in the Arena on April 21st, but which had to be cancelled owing to "temperamental reasons" of Mr. Ysaye, who decided at a few moments' notice to sail for Europe cancelling all his engagements.

The concert might have been given with Messrs Gerardy, Camille Decreus, Frank LaFarge, and Madame Alda, indeed, a concert participated in by such a quartette of noted artists would have been quite as successful and quite as well attended without Ysaye. Unfortunately, however, when Gerardy found that Ysaye, with whom the 'cellist had been playing joint engagements, had decided to cancel his contracts, Gerardy followed suit, and rather than give Montreal music lovers less than he had promised, Mr. J. A. E. Gauvin, the manager of the concert, called the affair off at considerable personal loss.

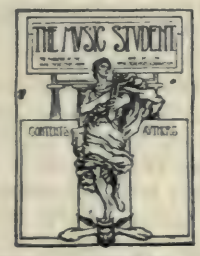
Mr. Gauvin is naturally disappointed that his widely-advertised concert cannot take place.

A happy evening's entertainment is assured supporters of a concert which is to be given in the Y.M.C.A., the evening of May 4th, by the pupils of Mr. Alfred Laliberte. The long programme will include compositions by Liszt, Brahms, Blumenfeld, Sinding, Glazounow, Longo, Paderewsky, Schubert, Chopin and Strauss-Schutt.

According to a local authority Montreal's musical offerings since September 30th last have included approximately 160 concerts, professional and amateur, seventy-five evening performances of grand opera, thirty-eight choir concerts, and twenty recitals, not a bad record for a city which is said is not overburdened with musical taste.

H. P. F.

To
Canadian Musicians



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MUSIC AT THE CAPITAL

OTTAWA, *April 23rd, 1913.*

Under the distinguished patronage of Their Royal Highnesses the Governor General and the Duchess of Connaught, Madame Lavoie Herz gave a piano recital in the Ball Room of the Chateau Laurier on the evening of April 22nd.

From the beginning of her career as a pianist Miss Lavoie, now Mme. Herz, has been a *protegée* of Lady Laurier and Sir Wilfrid, who attended the concert with a very fashionable and critical audience. Madame Lavoie Herz has made wonderful progress in her art during the past six years abroad and her many friends here were delighted. Before leaving Ottawa she will by request give another recital in the Rideau Street Convent on Thursday, April 30th.

Ottawa is again to hear Clara Butt and her talented husband, Kennerley Rumford, in concert on the 6th of May, in the Arena. The large seating capacity of the Arena will give ample room for those who wish to hear these distinguished artists and at popular prices.

The 1913-14 series of concerts given fortnightly by the Morning Music Club and which have been so thoroughly enjoyable, were brought to a close with a piano recital by Mr. Theo Henrion, pianist of the Academy of Music, Montreal, on Thursday morning, April 23rd. It was Mr. Henrion's first appearance in Ottawa and he received a most enthusiastic and appreciative reception. The wish was quite generally expressed that it should be repeated early in the coming year. The annual meeting for the election of officers for the Morning Musical Club will be held early in May.

Thanks to their kindness Ottawa has been able to hear Katharine Goodson and a number of other artists which otherwise would not have visited our fair city, which is reaping the result of its discouraging patronage of artists who are giving us the "go by."

A String Quartette which gives promise of filling a long-felt want has been organized by Mr. Albert Tassé, one of our most talented violinists and who has long occupied a prominent place in our musical world both as a teacher and soloist. The members are Albert Tassé, first violin; Santhier, second violin; F. B. Jennis, viola, and Carl Lund, cellist. They will be heard for the first time on the 17th of May and purpose during the coming season giving a series of Chamber Music Concerts which will be anticipated with pleasure.

Mr. Arthur Dorey, organist of Christ Church, gave his closing Organ Recital on Sunday evening, April 19th, as follows: Coro Joyeuse, A. S. Marlss; Cantique D'Amour, T. T. Strang; Chanson Romantique, J. Pollard; Offertoire No. 1, J. Grisson; Intermezzo in D flat, A. Hollins; Marche Joyeuse, R. Diggle.

The enthusiasm displayed by the public for the splendid work of the Ottawa Symphony Orchestra, I am glad to say, continues. Their closing concert on the April 15th, in the Russell Theatre was given before a crowded house. The concert was under patronage of their Royal Highnesses, the Governor General and the Duchess of Connaught, who attended the concert accompanied by a distinguished house party.

The programme contained amongst other orchestral numbers the Schubert unfinished Symphony, Die Verkaufte Braut, Smeutana and the Overture to "Der Meistersinger."

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The soloist was Mme. Benita Le Mar, of London, England, whose pleasing soprano voice was heard in numbers by Debussy and Beethoven.

The pianist was Miss Irene Millar, a pupil of Mr. Harry Puddicombe of the Canadian Conservatory of Music. Her interpretation of the E minor Chopin Concerto brought out well-merited praise from the vast audience. She is the eleventh pupil of Mr. Puddicombe who has been heard with the orchestra and the public have been in this way enabled to hear a number of the greatest piano concertos. The orchestra is an organization of which Ottawa may well be proud and it is a pleasure to know they are receiving their well-deserved recognition from the public.

Mme. Benita Le Mar, in private life Mrs. Somers-Cocks, who was a soloist at the Symphony concert, during her visit here was a guest of Colonel and Lady Evelyn Farquhar at Rideau Cottage and sang several times for H.R.H. the Duchess of Connaught at Government House.

Mr. Arthur Fryer, the eminent English pianist, was a guest at Government House for several days recently and had the honor of playing for their Royal Highnesses and their guests.

L. W. H.

* *

MUSIC IN HAMILTON

HAMILTON, *April 20th, 1914.*

HAMILTON was fortunate in hearing Schumann-Heink on March 30th, assisted by Miss Nina Fletcher, violinist, and Mrs. Katharine Hoffman, accompanist. There is a personality about this artiste which, apart from her glorious voice and absolute control, would account for her popularity. The very large audience which greeted her seemed equally pleased with her dramatic numbers in which work she excels, and with her lighter songs, several of which were sung in English. Miss Fletcher demonstrated her ability as a violinist, producing a full, rich tone and perfect intonation.

Another much heralded singer was Madame Evelyn Scotney, advertised as the most brilliant soprano of the age. It must be said that Scotney fully came up to her advance notices. Her brilliant lyric voice immediately found favor with her hearers. Perhaps her best number was the "Ah, fors é lui" aria from "La Traviata," although a French group and several English songs of lighter strain were rendered above criticism. If there is one class of songs Hamilton audiences are able to judge, it is Scotch ballads, and without doubt Scotney is not Scotch. However, her art covers up any slight imperfections in this line and her Scotch numbers were none the less interesting. Mr. Howard White, basso of the Boston Opera Company, divided the honors of the evening, displaying a full, rich voice and a magnetic stage presence. Mr. White showed his versatility as a musician by playing a cello obligato to Gounod's "Ave Maria," sung by Madame Scotney. Paul Siler played the accompaniments in place of M. Charles Strony, who was advertised to appear. Although some of the work seemed at times unfamiliar, his playing of the Liszt Transcription of the Rigoletto Quartette was worthy of note. We prophesy a brilliant future for Mr. Siler, who is just starting on his musical career.

This is the time of year when church choirs are wont to display the results of their winter's work. Several concerts were held during the past few weeks, most of them highly interesting and all evincing hard and careful work on the part of both choristers and conductors. Knox Choir concert attracted a very large crowd. A chorus of eighty five voices was assisted by Mrs. Harold V. Hamilton, soprano, Mrs. Helen Wyrick Shafer, elocutionist, of Detroit, and Mr. Hartwell DeMille, baritone, of Toronto. Stainer's favorite cantata, "The Crucifixion," was given both by James Street Baptist choir on Sunday evening, April 5th, and at Christ Church Cathedral on Good Friday. H. E. J. Vernon, Mus. Bac., who leaves St. John's Presbyterian Church for a larger field in Toronto, conducted his choir for

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the last time on Tuesday, April 7th, in a miscellaneous concert successful in every way. McNab Street Presbyterian choir presented Maunder's "Olivet to Calvary," another favorite work which was also given at St. Peter's Church. These are but a few. Other equally attractive concerts are promised in the following few weeks and all go to show a steady advance in the general tone of church music from year to year.

An announcement which will cause the memories of the older music lovers of Hamilton to hark back a few decades is that of the formation of a chorus of one thousand voices, which, under the direction of Bruce A. Carey, will form one of the chief attractions at the coming Industrial Exposition in July next, under the auspices of the local Y. M. C. A. It is some years since anything of this nature has been attempted here, and with Mr. Carey wielding the baton, there can be no doubt as to the outcome. While the work of organization has just commenced and the programme has not yet been decided, it is probable that the work will include the "Hallelujah Chorus" (from "Messiah"), an eight-part setting of "O Canada", possibly "Scots Wha Hae", arranged for double choir, and "Caller Herrin' ". The plans also include a large choir of children's voices under Jas. Johnston.

Mrs. Easdale Auld has been appointed soprano soloist of Victoria Avenue Baptist Church.

The fourth concert of "Oor Ain Folk", under the direction of Bruce A Carey, was held in Association Hall on March 24th. "Parody Pie", a new song cycle by Liza Lehmann, performed for the first time in this country, was well sung by Miss Gladys Robinson, Mrs. Maxwell Morrow, Mr. Vernon T. Carey, and George Allan.

VICTOR MARSH

* *

MUSIC IN WINNIPEG

WINNIPEG, *April 18th, 1914.*

So Toronto didn't hear the Quinlan English Opera Company after all, and it was really a thoroughly competent aggregation of singers and instrumentalists, with a scenic and costume equipment of metropolitan elaboration.

Mr. Quinlan writes that Canada is not yet ripe for extended periods of grand opera, and he is not far from the truth in this respect. But he is coming again.

Fritz Kreisler, the renowned violinist, gave a recital in Central Congregational Church on Thursday, March 19th, before a large and enthusiastic audience that would have encored every item in the programme if this distinguished artist had been willing to respond; still, he was very generous in this respect. His programme was quite remarkable in the inclusion of compositions by old masters. There was the Bach Suite in E major, and a short piece by Friedmann Bach; also works by Couperin, 1910-1784; Paganini, Corelli, Cartier, and Tartini; with a Gluck "Melody," a Schumann "Romance", a Mozart "Rondo" and three Paganini "Caprices." All these being exquisitely played were novelties to local musicians. Mr. Kreisler added a "Caprice" of his own, thus giving striking evidence of his skill as a composer, as well as his artistry as an interpreter.

Carl Lamson played the pianoforte accompaniments with musicianly ability.

From the number of pupils' auditions given here during the last month, the pianoforte recital presented to a crowded concert hall at the Fort Garry Hotel on Thursday, March 24th, by Miss Myrtle Ruttan, may be selected as being the most important. Her programme included the Mozart Sonata in A major, three Chopin numbers, one each by Schumann, Henselt, and the Liszt Rhapsodie No. 8, concluding with a brilliant performance of Mendelssohn's "Capriccio Brilliante" with Mr. Kitchen at the second pianoforte.

Miss Ruttan is now one of the principal teachers at the Kitchen Pianoforte School, and is a solo pianist of high attainments.

Mr. Brabazon Lowther contributed a group of six baritone songs, with those various nuances of feeling which he knows so well how to express.

Mr. W. Moncrieff Mawer has resigned his position as organist and choirmaster of Westminster Presbyterian Church, which he has so efficiently occupied for the past three years. At the time of this writing a successor has not yet been appointed.

The oldest organists in point of length of service in this city are Miss Lillian Mayhew, organist of Knox Church, and Mr. James W. Matthews of the Central Congregational Church, with well nigh a score of years' occupancy appended to each.

Another pupils' recital of more than average importance was given on Tuesday evening, April 7th, at the Fort Garry Hotel, at which Mr. Leonard D. Heaton, a young pianist, now under the tuition of Winnipeg's leading pianoforte virtuoso, Mr. Milan Sokoloff, greatly distinguished himself. He has the makings of fame in the profession, has this young Heaton, as may well be imagined from an exceptionally brilliant performance of Liszt's Concerto in A major, but then he had the noteworthy assistance of a master pianist in Mr. Sokoloff at the second pianoforte.

A few vocal pupils from the studio of Mme. Herber-Mayer were pleasingly heard in other parts of the programme.

The Women's Musical Club has finished its season's work, holding its fifteenth annual meeting at the Fort Garry Hotel on Monday, April 6th.

The Ven. Archdeacon Fortin presided, and reports were presented by Mrs. Higginson, the president of the club, and by Miss Constance Denholm, secretary-treasurer, showing the organization to be in a prosperous condition with a membership all told of 540. The total receipts of the season were $3,167, and the expenditure $2,818, leaving a balance to be added to the bank account of $349.

A unique violin audition was given in Stephen's Church main auditorium on Monday night, April 6th, when some thirty pupils from the studio of Mr. George Rutherford, a clever teacher, appeared in ensemble work with good intentions and a zeal to be commended that made up for the shortcomings incidental to a gathering of embryo musicians. Mr. Rutherford had the assistance of a small orchestra, as well as the effective use of the pipe organ. Miss Frances D. Forrester sang vocal solos very nicely.

The seventh annual Western Canada Musical Festival, comprising a series of six concerts, was held on Easter Monday, Tuesday, and Wednesday in the big Walker Theatre auditorium under the auspices of the Winnipeg Oratorio Society.

The leading feature of this and of previous festivals has always been the instrumental performances of the Minneapolis Symphony Orchestra, a superb organization of about fifty players, the pick out of eighty musicians who form the regular permanent orchestra. The most notable works played at this festival included Schumann's First Symphony, named by the composer the "Spring Symphony," as it was written at the happiest period of his career. Ceasar Franck's noble Symphony in D minor received a grand interpretation.

Other works worthy of record were "The Afternoon of a Faun," by Debussy; "A Ballet Suite," by Max Reger; the beautiful "Prelude to Lohengrin;" a "Bacchanale," by the Russian master Glazounow; and a dozen or more of minor works which made up a series of delightful concerts.

The leading solo vocalists were Arthur Middleton, basso cantane; Leonora Allen, soprano, both of them really excellent singers.

The instrumental soloists also distinguished themselves, especially Cornelius Van Vliet, the 'cellist, an artist of renown, with an amazing technic. Karl Schuerer's violin solos were greatly admired, as were those given by the harpist, the oboe, the first horn, first flute, and first clarinet.

The chorus of the local Oratorio Society only contributed to the last concert, but the members sang exceedingly well, having been carefully trained by Mr. J. J. Moncrieff, specially for this occasion. They sang with full orchestral accompaniments "The Swan and Skylark," a cantata by Goring Thomas; a male chorus, "Forest Harps," by Schultz; a "Lullaby" by Elgar from the Bavarian series, and "It came from the Misty Ages," a patriotic chorus taken from Elgar's "Banner of St. George."

CHAS. H. WHEELER.

* *

OFF TO ENGLAND

The Victoria College Glee Club are still working very hard at rehearsals for their tour of England, Wales and Scotland, The club will be giving twenty-five concerts, appearing in Bristol, Cardiff, Reading, Swindon, Brighton, Bath, Harrogate, Leeds, London, six consecutive nights, opening in the Queen's Hall; Bradford, Halifax, Oxford, Birmingham, Sheffield, Swansea, Derby, Nottingham, Edinburgh, Glasgow, Scarboro, Lowestoft, Yarmouth and Liverpool. The club will leave Toronto, Monday, at 9:30 a.m., June 1st, and board the *Royal George* at Montreal in the evening.

The following gentlemen constitute the club: First Tenor: E. M. Morrow, M.A., P. E. James, B.A., E. F. Church, E. C. Johnston, Robert Courtney, soloist.

Second Tenor: J. C. Millian, B.A., O. L. Clipperton, B.A., H. D. Howell, B. A., J. G. McKee, B.A., W. H. Goodman, J. E. Griffith.

First Bass: J. H. Fenton, J. E. Brett, B.A., W. M. Skilling, J. W. Moyer, B.A., G. W. Brown, N. S. Chisholm, B.A.

Second Bass: F. J. T. Maines, B.A., P. S. Banes, W. A. Hunnisett, W. F. Bowles, B.A., R. H. Rickard, D. S. Puffer, Frank Oldfield, soloist.

E. R. Bowles, conductor.

* *

CARL FISCHER of New York sends two songs by Otto Urack for soprano voices. The first, "Mädchenlied" (Maiden's Song), calls for much delicacy of treatment, and in the hands of an experienced singer will make a delightful number; the other, "A Sigh" (Ein Hauch), while not so exacting could be made equally effective. Both songs have English and German texts.

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3. An essential condition is that the two violin parts shall be of positively equal interest and importance. There should be no 1st or 2nd violin part—each being inscribed as follows: "Violin part, one of two." The Viola and Violoncello parts should be no less important.

4. Should two or more compositions of equal merit be sent in the prize will be divided between their composers.

5. The competition is open only to British subjects.

6. Only the names of the successful competitor or competitors will be announced.

7. The *full copyright* of the successful composition or compositions will remain the property of the composer or composers.

8. It is desired that the score be written with extreme legibility and that the notation be not too minute, also that the key signature be repeated at the beginning of each stave. Rehearsal letterings should be inserted corresponding with parts which should be held in reserve until asked for.

9. The donor reserves the right to withhold the prize in case no composition of sufficient merit should be received.

10. All competing compositions should be sent in (in score only) by December 31st, 1914. They should be addressed to Mr. W. W. Cobbett, 52 Circus Road, London, N.W., England, as soon as possible.

* *

TORONTO MENDELSSOHN CHOIR

PROPOSED ITINERARY FOR THE EUROPEAN TOUR

The plans of the Toronto Mendelssohn Choir, relative to their proposed European tour, have been developing very satisfactorily, the committee now having secured in subscriptions $65,000 of the $75,000 necessary to properly finance this important undertaking. It is the intention, as soon as the required amount seems assured, for the president of the society, Mr. G. H. Parkes, to proceed to Europe and make the necessary contracts covering the proposed itinerary. Whilst no definite plans have yet been formed, correspondence is in progress with regard to probable appearances of the choir in London, Birmingham, Liverpool, Manchester, Glasgow, Edinburgh, Leeds, Amsterdam, Hamburg, Berlin, Dresden, Frankfort, and Paris. During the past few weeks propositions have been made to the Choir by the Boston Symphony Orchestra, by Mr. Stransky, conductor of the New York Philharmonic Orchestra, and by Mr. Walter Damrosch, for concerts just prior to the choir's sailing for Europe. A decision regarding these propositions will doubtless be arrived at soon. From present indications it seems likely that Boston may be found most convenient and practicable for the choir *en route*.

Following the European tour Mr. Stransky's proposal for a "Bach, Beethoven, Brahms Festi-

val" in New York at the first mutually convenient opportunity will be presented to the members of the choir. A similar festival was held in Berlin, Germany, last year. Mr. Stransky has suggested as the concerted works for chorus and orchestra Bach's B minor Mass, Beethoven's Choral Symphony and Brahms' German Requiem, truly an imposing undertaking.

* *

MELBA AND TETRAZZINI

W. H. Breare on Some Vocal Blemishes —A Close Analysis of Value to Students.

Mr. W. H. Breare, editor of the *Harrogate Herald*, and also an acknowledged vocal expert, made the following critical comments on the singing of Melba and Tetrazzini on the occasion of their concerts at Harrogate last autumn:

"To hear the two most famous sopranos of the operatic stage, within the short space of twenty days, in the same hall, under identical conditions, is indeed a privilege instructive and entertaining. Tetrazzini sang at the Kursaal, Harrogate, on the 6th, and Melba on the 26th. Neither artiste, however, can be said to have sung under the surroundings and conditions for which she was trained. Methods are employed in opera the extravagances of which become palpable in the concert room. Some of them are mere expedients rather than pure lyrical art, and such jar on the ears of the susceptible. Caruso's mad laugh in "On with the motley" would impress an audience very differently in a concert room from his achievement in opera. Thus it is that harshness enters the timbre of an operatic singer's voice when heard in the cold dispassionate atmosphere of the concert room. We who attend the latter cannot, in our judgments, make allowance for that. A world-wide star submits her claims under these conditions, and we must judge what we hear. Melba differs from other opera artistes insomuch as she employs less exaggerated methods. In "La Bohème," for instance, she preserves her lyrical purity and goes far to prove the needlessness of hysteria; still, operatic tradition leaves its impress even on her tone qualities now and again. Through the impulses of her southern nature, Tetrazzini suffers most by the change of environment. It is noticeable in the hardening of her voice through excessive pressure upon vowels that do not admit of intensity. For example: acute 'e's' define a limit of power beyond which no one may go who would escape from that harsh reediness typical of street singers and untrained children. Again, a too powerful 'oo' induces thick fog. I have said enough to suggest how under the pressure of dramatic intensity a singer may go too far. In opera the orchestra is often a friendly cloak; in the concert room there is no covering. Melba's organ is glorious, and she uses it, generally, with skill and the understanding of long experience. At times she demonstrates the axiom: 'there is nothing perfect under the sun.' The middle range of a pure, or in other words, high soprano, is the danger zone. It is here that the silver of the voice is apt to degenerate into tin, gold into brass. The twang, the cat-tone, the harsh reed, whichever it may be, is born in this locality. It is the tone people remark they "do not like." Operatic overpressure comes badly off here. In the lower middle range Melba emitted occasional notes not of her own pure metal. Generally it was due to intensity of the thin vowels or teeth influence. The teeth often add brilliancy to the voice, but more frequently (on short vowels particularly) exert harsh influences, because they induce an excessive proportion of nasal influence inimical to perfectly blended tone qualities. I have noticed these same occasional tones both in opera and on the concert platform, and always with regret. No one produces more beautiful high notes than Melba. Of the purest head quality, transparent, yet firmly moulded, they are pearls indeed, blushing in their modest reticence, suspended without the thread of tremor. One longs for this same head influence on certain notes of her middle scale. Melba often produced beautiful, scintillating tones, of both silver and gold, throughout her entire range. Her grace of vocal movement is undoubtedly the result of long cultivation, a just appreciation of graceful proportion and the laws of compensation or contrast. Whilst many of her ornamental flights were graceful, I noticed one or two passages that had not her characteristic suppleness. The phenomenal voice retains much of the freshness of youth, though its flexibility is less assured. Nevertheless, there was abundance of the superlatively excellent not only to interest students, but to serve as the highest examples for emulation.

"I make no apology for this somewhat close analysis, for, indeed, it is important that students, amateur and professional, should understand the reason, the causes, of those vocal blemishes they would escape."

* *

Mr. George Neil, the Scottish tenor, of Toronto, appeared in Detroit, April 16th, at the St. Andrew's Society Easter concert. He won a great triumph in his own sketch "Tam O'-Shanter" and "Souter Johnny."

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TORONTO CONCERTS

A HIGHLY delighted audience was that which attended Mr. Campbell's annual Good Friday concert in Massey Hall on April 10th. Considerable interest was evinced in the first appearance in this city of Miss Florence Mulholland, the favorite New York contralto. The reports from New York about her were so favorable that Mr. Campbell determined to introduce her here, and he is very glad he did so, as he has been complimented and thanked for giving his patrons such a treat. Miss Mulholland is a charming young lady with a winning manner and a glorious voice. Not only that, she shows exceptional culture, a fine temperament, and unusual intelligence. Her singing was a revelation and afforded an agreeable surprise to those who heard her. Hardly ever has a Toronto audience been privileged to hear so fine a singer at popular prices. Miss Mulholland's first solo, Kipling's "Recessional," was faultlessly rendered, as were her subsequent numbers, more especially "A Perfect Day," and "May Time." The enthusiasm of the audience was intense when she sang the well-known Scottish ballad "Doun the Burn," and they were even more enthusiastic over her rendering of "Ye Banks and Braes." Double encores testified to the immense satisfaction which her singing gave. That Miss Mulholland may soon be back in Toronto is the wish of everyone who heard her.

The supporting artists were all good. Mr. Jarvis was as well received as usual; and Mr. Frederick Phillips, basso, received a very cordial reception. The 48th Highlanders' Band rendered some rousing selections. Miss Florence MacKay played the accompaniments, and contributed in no small degree to the success of the concert. In addition to pleasing the audience she was thanked by the vocalists for her valuable help. A. G.

* *

THE NEW YORK PHILHARMONIC SOCIETY ORCHESTRA were brought back on March 5th by Manager Lawrence Solman and provided the large audience at Massey Hall with a rich musical treat. In the essential qualities of a fine orchestra their playing left nothing to be desired. Their principal number was the Tschaikovski Fourth Symphony, and they also gave Bizet's "Suite Arlesienne" and Strauss' "Death and Transfiguration." They made a profound impression, the audience being exceptionally enthusiastic.

A surprising, and therefore all the more delightful, revelation was the singing of Mme.

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Ottilie Metzger, contralto of the Hamburg Opera. She has an exceptionally beautiful voice, even throughout its range, and sings with artistic method and expression. Mme. Metzger made a complete conquest of the large and critical audience, being recalled four times after her aria from "Rienzi" and seven times after her aria from "Samson and Delilah." The repeated demands for encores could not be granted, owing to the length of the programme.

* *

THE TORONTO SYMPHONY ORCHESTRA brought their season to an artistic close with their eighth concert in Massey Hall on March 5th. Their programme included Berlioz's overture "A Roman Carnival," Tschaikovski's Variations from the Suite, Op. 55. Clarence Lucas's "Spring Song" and MacDowell's "Romance" and "Sea Song" cleverly arranged by Leo Smith. These numbers were played with fine finish and much charm under the direction of Mr. Frank Welsman.

The patrons and guarantors of the orchestra express astonished delight at the wonderful development in their work during the season.

The soloist was Mr. Carl Flesch, who played Beethoven's great concerto for the violin. Mr. Flesch gave it a glorious rendering. He plays with a beautiful tone, has extensive technique and his style is pure and classic.

* *

PADEREWSKI AND KUBELIK who re-appeared here March 9th and 12th respectively, gave brilliance to the events of the early month. Paderewski was in fine form, and showed himself as of old, the supreme master of the piano. He had apparently recovered from his indisposition for he did not force his instrument as it is said he did when suffering from neuritis. His renderings of the Bach-Liszt Fantasia and Fugue and the Beethoven "Moonlight Sonata" were superb revelations of artistic interpretation.

His Chopin playing was once more ideal. He was received by a record audience at Massey Hall.

Kubelik again astonished by his dazzling *technique* but played with less temperament than ever.

* *

JOHN MCCORMACK, the famous Irish tenor, once more attracted a record audience to Massey Hall on March 31st. There seems to be no limit to the popularity of this singer, who continues to draw audiences as large as those that greeted Melba and Tetrazzini in their artistic prime.

Mr. MacCormck's singing was infinitely graceful and grateful and he rose to impressive heights in Handel's "Waft Her, Angels" and Allitsen's "The Lord is my Light." He made tremendous popular hits in "Molly Brannigan" and "The Minstrel Boy."

He was assisted by Donald McBeath, an accomplished violinist and Mr. Vincent O'Brien, his valued accompanist.

* *

THE Clara Butt-Rumford Concert, April 3rd, at Massey Hall, resulted in a splendid reception to the world-renowned English contralto by an immense audience.

Mme. Butt in a varied selection once more excited enthusiastic demonstrations by the charm of her phenomenal voice.

Her most impressive successes were Beethoven's "Creation's Hymn" and Liddle's "Abide with Me." Mr. Rumford sang with his accustomed smoothness of method and evenness of voice.

Assistance was given by Mr. William Murdoch, a gifted solo pianist and accompanist.

* *

THE METROPOLITAN CHURCH CHOIR under the direction of Mr. A. L. E. Davies, on April 8th gave a most satisfying performance of the popular passion cantata, "Crucifixion," by Stainer. The work of the choir in the choruses rose to a

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fine point of perfection, while the work was produced and performed in a most reverential manner. Mr. Davies conducted the work with authority, producing many beautiful effects from his seventy choristers. Mr. J. Cuyler Black (tenor), Mr. Ruthven McDonald (baritone) and Mr. G. O. Miner (bass), were the soloists, all of whom fitted in perfectly with the sympathetic and excellent work of the choir. Previous to the "Crucifixion," the choir sang, unaccompanied, Sullivan's "Yea Though I Walk" and Tschaikovski's "A Legend" in a most brilliant manner. Solos were given by Miss C. Morgan (soprano), Miss E. Wright (contralto), and Mr. Fred Hamar (tenor), all of whom acquitted themselves admirably. Special mention should be made of the singing of Miss Morgan, whose beautiful voice showed to great advantage in the aria from "Light of the World," Sullivan. Mr. T. J. Palmer presided at the organ, adding to the success of the work by his admirable playing of the accompaniments.

* *

Walter Kirschbaum gave a most successful recital in Forester's Hall, April 23rd. He attracted a large society audience who were roused to enthusiasm by the pianist's performance. Mr. Kirschbaum has not before been heard to such advantage in this city. He gave a splendid rendering, technically and artistically, of his programme, which included the Bach-Busoni Toccata and Fugue in D minor, Beethoven's Sonata, Op. 109, Chopin's Nocturne, Op. 32, No. 1, and Ballade in G minor, Emil Kirschbaum's "Waffentariz" "Nachtgesang" and "Etude" and Liszt's Tarantella on a subject by Auber.

The recital was a triumph of virtuosity and finished pianism.

* *

Miss Ruth Lewis-Ashley, the operatic mezzo-soprano, made her first local appearance at Massey Hall, April 18th. She won a decided triumph, revealing a voice of most attractive *timbre* and a finished *technique*.

The Hambourg Conservatory of Music is congratulated on having added to their vocal faculty so accomplished and experienced a singer.

* *

Wesley Methodist Church under the direction of Dr. W. H. Gutzeit, distinguished themselves at their annual concert, April 21st. An attractive programme was excellently rendered.

The Toronto Glee Singers (male chorus), Mr. Albert Downing, conductor, made a decidedly favorable impression at their concert, March 24th, in Foresters' Hall. They sing their selections with a good ensemble, a good command of shading, and with delicacy in soft effects. A special triumph was won by Mr. Arthur Blight, assisting soloist, who sang the Prologue from "Pagliacci" in splendid vioce and with seizing dramatic expression. Miss Helen Murray, a light soprano with a pretty voice, won general favor in her solos and duets with Mr. Blight. Mr. Albert Downing in his Gounod solo, "Lend me your Aid," won general appreciation by the vibrancy of his voice and his earnestness of expression. The double quartette and the quartette of the organization were enthusiastically applauded. But nearly every number on the programme elicited a demand for an extra number. Miss Hagerman at the piano accompanied with taste and judgment.

* *

Mr. T. J. Palmer's organ concert at the Metropolitan Church, March 24th, was a very successful function. It introduced combinations of instruments that are not often heard in public. Messrs. Palmer and Wheeldon, at piano and organ, respectively, gave Gounod's "Entree de Procession" and "Romanza" with a decidedly pleasing result. Mr. Wheeldon's Nocturne, for piano, cello and organ, played by Miss Jessie Allan, Mr. Geo. Bruce and Mr. Wheeldon, a composition with a suave, continuous melodic flow, was delightfully rendered, and introduced many unique effects. Mr. Wheeldon's charming Romance for cello and piano, solo played by Mr. Bruce, was also an outstanding feature of the programme. Miss Allan's rendering of the first movement of the Grieg A minor Concerto was technically finished and in interpretation musicianly. Mr. Palmer gave a plastic rendering on the organ of Bach's Fugue in A. Vocal support was given by Miss Winifred Hicks-Lyne, who sang Bach's "Lord, to Thee," and two short numbers by Massenet and Aylward, with her accustomed refined expression and artistic style, and Mr. A. L. E. Davies, whose fine voice was heard to advantage in Dudley Buck's "Mr Redeemer and My Lord." Mr. Wheeldon gave a brilliant performance on the organ of Svendsen's overture, "Romeo and Juliet."

* *

Miss Constance Ashley, a pupil of Mrs. J. W. Bradley, has been appointed instructor in music in the schools of Swift Current, Sask., and has been given a position on the staff of Normal teachers.

A Practical Guide to Violin Playing. By Hans Wessely. Joseph Williams, Ltd., London, England.

In his foreword the author says: "This volume is intended chiefly for teachers of the violin, but it is hoped that both the student and the amateur may derive some information from its perusal which may be of assistance to them in the study of the instrument of their choice." The titles of some of the chapters will suggest the educational purpose of the book: Choice of violin school and mode of practicing; Position of left hand and fingers; Advantages derived from keeping the fingers on the strings; Independence of fingers; The thumb; Bowing; Vibrato; Intonation and perfect pitch; Selection of studies and pieces; Phrasing and style.

* *

NEW BOOKS

Who's Who in Music and Drama? Edited by Dixie Hines and Harry Prescott Hanaford. An Encyclopædia of Biography of Notable Men and Women in Music and the Drama. 1914. New York, H. P. Hanaford, Publishers, Knickerbocker Theatre Building. Price $5.00.

This is the book we have long been waiting for. As a reference work of the contemporaneous stage and its people it is inestimable. And it is well done—probably as well as it could be done for a first comprehensive issue embracing as many of the professional fraternity as will aid an editor in making it truly valuable. It is gratifyingly free from smacking of an advertising scheme, is handsomely bound in red cloth, and forms a closely printed volume of 560 pages, of which 317 are devoted to biographies of players, playwrights, managers, and others connected with the American theatre, all fully indexed. One of the most appreciable features of the work, the first, we believe, which adequately measures up with the similar "Who's Who in the Theatre?" of Mr. John Parker of London, and the London *Stage's* invaluable "Year Book," is the record of first-night casts of new plays and important revivals produced in New York from June 1st, 1910, to August 30th, 1913, numbering 503 such productions, an index to the players taking part in them, and the casts of all operas produced at the Metropolitan Opera House, and of the Chicago and Boston Grand Opera companies for 1910-1913.

The work is profusely illustrated with portraits of players in half-tones. By a quick turn of the pages the reader is enabled to trace the professional activity of any player through the casts for at least three years, and inform himself on the

date of production, author, composer, name of theatre, producer, etc., of any play or opera presented in New York within at least that period.

We note that the compilers complain of the lack of co-operation vouchsafed by members of the profession in the attempt to attain absolute correctness of data. As the editors intend to publish future editions of their splendid work, it is to be hoped that players will see the importance of their hearty co-operation, and respond promptly to the demand for information which will make our American "Who's Who?" a true encyclopædia of stage data.

—N. Y. *Dramatic Mirror.*

* *

TORONTO CONSERVATORY OF MUSIC

A general review of the month of April at the above institution would seem to point to a wonderful vitality in all possible directions, accompanied by an upward tendency in the matter of pupils' recitals which have been of exceptional interest and quality. The violin recital on Friday evening, March 27th, by Miss Beatrice Prest, pupil of Mr. Frank E. Blachford, was well attended and must have been an occasion of great satisfaction to both teacher and pupil, Miss Prest's playing both in solo and ensemble work being characterized by highly creditable technique and admirable expression. Miss Isabel Sneath, pianist, and Miss Muriel Bruce, vocalist, also appeared at this recital. On Saturday afternoon, March 28th, a recital by pupils of the Piano, Organ, Vocal and Violin departments, Senior and Intermediate grades, was much enjoyed by a large audience, the teachers represented being Miss Ada Twohy, Miss Isabel Sneath, Miss Mona Bates, Miss Jean E. Williams, Miss Mary Morley, Miss Lexie F. Davis, Miss Lena Hayes, and Dr. Albert Ham. On Thursday evening, April 2nd, the piano pupils of Mr. Edmund Hardy gave a successful recital, and on Friday afternoon, April 3rd, some of Madame LeMar's pupils were heard in an informal but quite delightful little programme in the lecture hall. On Saturday evening, March 28th, and Wednesday evening, April 8th, the remaining *ensemble* concerts, by members of the Faculty and senior students, were given with much *éclat* before large and representative audiences, the distinguished services of the Toronto String Quartette having been engaged for the latter concert, when Schumann's Qunitette in E flat major, Op. 44, was performed with brilliant success, the pianist being Miss Mona Bates. The Arensky Quintette was also heard at this recital, with Miss Eugenie Quéhen at the piano. Miss Gladys Murray played the piano part of Dvorak's trio, Op. 21. The pianists at the second concert were the Misses Slater and Mortimer, pupils of Mr. J. W. F. Harrison, Miss Irene Weaver, pupil of Miss Quehen, and Miss Haynes, pupil of Mr. Viggo Kihl. Miss Ethel Shepherd's pupils gave a brilliant and well attended recital during the month when Mrs. Denison D. Dana sang the obligato to Rossini's "Inflammatus" with choral assistance of fifty of Miss Shepherd's large vocal class, Mr. Healey Willan playing the organ accompaniment. The latter eminent musician has been much before the public on account of the opening fo the new organ in St. Paul's Episcopal Church, Bloor Street, and also as lecturer. Madame LeMar sang in Ottawa with the local Symphony Orchestra, and in fact the activities of the staff are altogether too numerous to dwell upon in the limited space at command. An important meeting was held in the studio of the musical director on April 16th when the Faculty assembled to consider several important questions submitted by Dr. Vogt, chiefly in connection with the subject of examinations and when, among other minor innovations, it was resolved to alter the title "Associate" of the Toronto Conservatory of Music to "Licentiate" thereof, and to establish throughout Canada a special professional standard of examinations embracing a degree of Associateship.

The fourth, or summer term, which is now well under way, will doubtless round off one of the most successful and auspicious years in the history of the institution, with a record attendance of about 2,500. Preparations will soon be afoot in connection with the erection of a new wing to the Conservatory main building, to include extra studios and a new recital hall. The recital on April 16th by Miss Irene Symons, gifted vocalist and pupil of Mr. M. M. Stevenson, was an outstanding and most successful occasion, when an exacting programme of standard selections in four languages was delightfully interpreted by this promising artist. Pupils of Mr. Welsman and Mr. Blachford furnished instrumental assistance, and the entire recital gave great satisfaction.

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Every subscriber can see how his account stands by looking at the label on his paper. The date thereon shows when the subscription expires. Our friends will do us a service by examining the label occasionally and sending their renewals if their time is up.

Miss Irene Symons, a star pupil of Mr. M. M. Stevenson, of the Toronto Conservatory of Music, gave a most comprehensive and successful vocal recital on April 16th in Conservatory Music Hall.

Miss Symons is the fortunate possessor of a beautiful voice of mezzo-soprano *timbre*, of good range and very even in quality. She sings her music with rare intelligence and has very great talent to draw upon. And last, though not least, she has a very attractive, winning personality, as may be inferred from her portrait here reproduced. With regard to her performance we may quote partly from the *Globe* report as follows:

"There was excellent vocal declamation in the "Dich Theure Halle," from "Tannhäuser," a subtle exaltation of expression in the Richard Strauss' "Gesang der Apollopriesterin," much delicacy of treatment in the Debussy trifle, "Mandoline," and dramatic power in the scene, "Ocean, Thou Mighty Monster," from Weber's "Oberon." The charm of her voice seemed to lie principally in the mezzo-soprano register, although she had no difficulty in reaching the notes of the high soprano. Three very beautifully sung numbers were the Hugo Wolf "Verborgenheet" and Humperdinck's "Winterlied." and the "Havanera" from "Carmen." The "Nobil Signor" from Meyerbeer's "Hugue-

IRENE SYMONS

nots" had the right tessitura for her voice, and was appropriately rendered in regard to style and spirit. Tosti's "Good-bye," "Home, Sweet Home," and the Gounod Serenade, "Quand tu Chantes," were triumphs in their appeal to the audience. Her final group, Schubert's "Erl-King," "Brunhilde's Call," by Wagner, and the Bach-Gounod "Ave Maria" rounded up a remarkable exposition of versatility and endurance. Miss Symons was assisted by Miss Marjorie Jones, a talented pupil of Mr. Blachford, in violin solos, which were enthusiastically received, and Miss Mary Endicott, a piano pupil of Mr. Welsman, who gave a brilliant rendering of the Schubert-Tausig "Marche Militaire."

* *

HAMBOURG CONSERVATORY OF MUSIC

ACTIVITY at the Hambourg Conservatory of Music showed no signs of diminishing after Easter, but on the contrary seemed to be somewhat increasing. Preparations for the annual examinations, the recital by the pupils of the Conservatory at Massey Hall at the close of the Easter term, the Lewis-Ashley concert, recitals by the pupils of David Ross and Zusman Caplan keeps both pupils and teachers busily engaged. The weekly pupils' recitals continue to fill the Concert Hall at the Conservatory every Saturday. The recital given at Massey Hall on April 18th by Miss Ruth Lewis-Ashley and Mr. Boris Hambourg was a great success and a crowded house greeted Miss Lewis-Ashley's first bow to Toronto. Those who heard her were impressed by her voice and agreed that Miss Lewis-Ashley will be a big acquisition to musical Toronto.

On May 5th the pupils of Zusman Caplan, the well-known violinist, will give a recital at the Concert Hall of the Conservatory. Harold Spencer, a promising young pupil of Professor Hambourg's will assist at the piano. The pupils of David Ross will give a recital at Columbus Hall on May 7th, at which Miss Eva Galloway and Dr. Marshall will play the accompaniments. "The Evenings of Song" given by the pupils of Mr. Ross is an annual event and is anticipated by many every year with a great deal of pleasure.

The final pupils' recital of the year will be given at Massey Hall on May 30th, and if the performers live up to the high standard set by those who took part at the recital given last winter at Massey Hall the performance will be a noteworthy one. There will be a brilliant display of Canadian talent and some new pupils, who have not hitherto made their debut, will appear.

The examinations will be held at the Conservatory during the first two weeks in June. Professor Hambourg will personally examine all candidates.

* *

CANADIAN ACADEMY OF MUSIC, LIMITED

TEACHERS and students at the Academy are all very busy just now preparing for recitals and the June examinations.

Mr. Stanley Adams, vocal teacher, gave two very successful evenings with his talented pupils. The large audiences, which assembled on both occasions, were greatly pleased with the excellent singing.

Another good vocal recital was given by pupils of Miss Edith M. Parker. She was assisted by Mr. Roy Webster, 'cellist, a pupil of Mr. Geo. A. Bruce. His beautiful tone and artistic phrasing were very noticeable.

Mr. W. E. Capps also presented several of his pupils in a recital. Miss Edith Edmanson, violiniste, pupil of F. C. Smith and Miss Lottie Reynolds, pianiste, pupil of J. E. Newton, gave excellent performances at this recital.

Mrs. J. Melton Adams, teacher of dancing, gave a pupils' afternoon demonstration. The variety of dances and costumes combined with the grace and skill shown by the young people created a most pleasing effect.

Mr. Walter Howe's dramatic class will give a performance of the comedy, "Confusion," in the Forester's Hall early in May.

The Academy String Quartette played at the last meeting for the season of the Women's Morning Musical Club. The Academy Orchestra, assisted by members of the Toronto Symphony Orchestra, will give their annual concert in the Massey Hall late in May. Along with the orchestral numbers, there will be vocal and instrumental solos with orchestral accompaniment, given by advanced students.

* *

Novello and Company, London, are issuing a very instructive and up-to-date book on the organ, by Walter G. Alcock. Of special interest is the opening chapters which are devoted to the construction of the various Pipes, Manuals and Couplers and the Classification of the different Stops. The following series of Pedal and Manual exercises and excerpts showing a large number of good combinations and hints on Legato and Staccato playing are of special value to students and bespeak the author as an authority on the instrument. To quote from his own introduction one can appreciate the earnestness of his endeavors: "It may be said with truth that no instrument encourages bad musicianship so readily as the organ."

CANADIAN MUSICAL BUREAU

The Manager is Re-Organizing for the Season of 1914-1915

Mr. Campbell, manager of the Canadian Musical Bureau, announces that he is reorganizing for the season of 1914-15. During the past seventeen years hundreds of artists have been introduced to the concert platform through the bureau, both in Canada and the United States. Those intending to make a bid for concert work during next season, should get in touch with Mr. Campbell early, as he is now getting his annual ready for publication. The office of the Bureau is at 133 Macpherson Avenue, and appointments can be made by letter or through telephone, North 50. During the past season the weather was somewhat against concert work, especially in country towns. With anything like favorable weather conditions next season should be a busy one.

* *

JOHN SEBASTIAN BACH

Paper on His Life and Work

by J. Gordon Langlois, B.A.

(Continued from April)

In 1705 he asked for leave to visit Lubeck to hear the great organist, Deitrich Buxtehude, who was practically the Dean of German organists of that day. Being fascinated and greatly influenced by this master, he long outstayed his leave, and got into trouble with the consistorum of the church, which was a sort of board of managers, vestry, and musical committee combined, and no doubt betrayed the peculiarities of such bodies. Let me quote the sum of their complaints as recorded by Parry:

The consistory of its chairman asked him where he had been so long; to which he answered that he had been to Lubeck, where he had gone with the intention of learning some things connected with his art. He was then reminded that he had had leave for four weeks and had stayed four months; and he made the rather lame excuse that he hoped his deputy had replaced him satisfactorily. The consistory then took the opportunity to express their views on other matters which were not quite to their liking, and their complaints are enlightening. They said his variations on the chorales were "surprising," and that he bewildered the congregation by "many strange sounds," which he introduced into his accompaniments. That his preludes had been too long, and that when it had been pointed out to him, he had made them too short. That he went to a wine shop during the sermon, and that he had not had any choir practices whatever. The indictment was grave, but apparently a peace was patched up and he resumed his duties. But the impulse generated by the influence of Buxtehude and the music he had heard at Lubeck impelled him towards absorption in composition; his relations with the authorities began to get strained again, and in November 1706, he received another remonstrance from the consistory.

In 1706, Bach was appointed organist at Mulhausen, at the magnificent salary of $50.00 per annum, and a few enhancements in the way of food and firewood. Organists' salaries are still a crying shame but have improved a little since those days. Here he drew up an interesting specification for the improvement of the organ to include a set of chimes attached to the pedal keyboard. We do not know whether he announced his fugue subjects on the bells or not, but even that would not be as bad as the performance of some organists I have heard in modern times, who work the chimes for all they are worth in order to give the congregation a little more than their money's worth. But this is aside.

Bach's first wife, whom he married in 1706, was a cousin, Barbara Bach, who had also inherited the musical talent traditional in the family.

Shortly after his marriage, he became organist to the Duke of Weimar, where, freed from the attention to public services and the annoyance of church committees, he presented the world with the first of his great organ compositions, the great fugue in D major, the toccata and fugue in D minor also belongs to this period.

A story is told of his competing in an artistic duel with a French composer of renown, J. S. Marchand, at the court of Augustus II in Dresden whether each had been summoned to uphold the music of his respective nationality. But as Bach began first, to play and improvise, Marchand evidently considered the game was up, and faded away off the landscape, without firing a shot, beat it in fact for sunny France, no doubt with those double fugue subjects and counter subjects chasing each other through his brain like horrid nightmares. To the victor the spoils, and Bach, we are told, received a great ovation, as well as a more substantial reward in a sum of money.

In 1717, for reasons not quite clear, he resigned at Weimar to become capell-meister or orchestra conductor to the Prince of Anhalt-Cothen. This period was one of instrumental and other secular composition, as he had no organ to absorb his attention here as was the case at Weimar.

In 1720, he played for the veteran organist

of Hamburg, Reinken. His improvisation was so wonderful that the old man exclaimed: "I thought the art of extemporizing was dead, but in you it still lives."

About this time we have an interesting book of elementary studies fingered for clavier (not the modern silent clavier as we know it but the forerunner of the piano), written by Bach, probably for the instruction of his son, Friedrich, a budding genius of some nine or ten years. It is interesting to note that he was one of the first to introduce the thumb into clavier fingering, which had formerly been confined to the four other fingers. The two and three voice inventions belong to this period, also a number of concertos for one or more solo instruments with orchestral accompaniment.

His treatment of orchestra follows the old fashioned lines of treatment, in that it gives passages in imitation indiscriminately to various instruments without any particular regard to their qualities of tone color. This produces odd results at times, but on the whole there is great vigor and interest in these compositions, notwithstanding their somewhat quaint and old-fashioned strain.

In 1720, Bach lost his first wife, and married again in 1721. Unlike his great contemporary, Handel, who remained a bachelor, Bach was twice married and blessed with a total family of *twenty-three!* Some of his sons were musicians of note and shone only less brightly than their father in musical circles.

We now come to the most fruitful period of Bach's artistic career. I refer to his life in Leipsic where he became cantor of the Thomas Kirche, which post he held until his death. He received this appointment in 1723. He had the task of training the scholars of the Thomas Schule which was a school of very ancient foundation up to the time of the Reformation under the control of the Roman Catholic Church.

Bach had the usual difficulties to contend with in Leipsic. He complained that his choir consisted of poor material and that the orchestra at his disposal for the performances of church cantatas, which were expected every Sunday as part of the services, was very insufficient. Also the consistorium was too niggardly to improve matters in this way, so that he had to put up with a band of eight persons for the performance of church music: four town pipers for the wind section, three violinists and an apprentice.

In addition to this, he had to contend with the influence of the former cantor, his predecessor, Teleman, who had followed the lighter and lower types of Italian music, and degraded the church music to a level with that of the popular Italian opera—that is the early Italian opera which was in the next century much improved. Of course the loftier style of his composition did not appeal to light minded choir boys who had been accustomed to mere trivial musical display, and no doubt he dismissed many a choir practice in disgust at the incompetence and inattention of his scholars.

His activity in the field of composition increased from this time, and he began to produce a multitude of various works especially church cantatas for special occasions.

Over and above the mass of church cantatas of this period stands the "Passion Music" of St. John, that is the biblical narrative set to music of the passion and death of our Lord as recorded in St. John's gospel. This work, and the Passion of St. Matthew stand alone in the realm of sacred music. In them he seemed to concentrate all his wonderful powers to the attainment of the loftiest ideal in music, and any one who has been fortunate enough to hear good performances of these works, must feel deeply impressed, unless he is one who has so hardened his artistic sensibilities as to be impressed by nothing whatever.

In the Johannes passion, the narrative is given to a tenor voice mostly in recitative, and the words of Christ himself are taken by a baritone voice. The chorus is used with fine dramatic effect in the passage "Crucify Him," and the whole work is interspersed with chorales accompanied only by the organ. The passages in recitative have never been equalled by any other composer, and the chorales stand alone in their exquisite harmonies, and wonderful cadences. The same chorale is repeated several times with subtle changes of harmony and counterpoint, making the effect sorrowful, peaceful, and joyful by turn.

In 1729, four years after the Johannes passion, the passion according to St. Matthew was produced. It is similar to the St. John's passion music in its general form, and full of new beauty of detail, and even exceeds the St. John's passion music in the dramatic intensity of some of its choruses and chorales, such as "O Mensch bewein dein Sunde Gross" and "Mein Jesu gute nacht."

The technical difficulty of producing such works as the two Passions of Bach are very great, and even in a good performance unevenness may occur, but it is best heard in a few of the great German Lutheran churches, where the choir has been trained for generations in the music and traditions handed down from the Thomas Kirche in Bach's time (Parry's "Bach," pp. 277-278.)

For truly the keynote of the whole, as has been

said in connection with the "Johannes-Passion," is the divine manifested in man. The beautiful conception of the supreme sacrifice of self willingly undertaken by the Supreme Being in taking the form of man and voluntarily submitting to suffer every indignity and cruelty, and even death, at the hands of man, in order to redeem him, puts the ideal of absolute self-sacrifice at the very highest point the human mind is capable of conceiving.

Bach's "Matthaus-Passion" presents the recognition of this conception by Teutonic religion in very marked guise, inasmuch as the Godhead of Christ is scarcely anywhere apparent. The tragedy is unfolded in its purely human aspects, as the sacrifice of the man who was ideally adorable as man rather than on account of his divine descent. The situation recognises, as it were, the absolute abnegation and the full acceptance of the brotherhood of man; it sets aside the glamour of the divine origin and appeals to men's heart direct, to look upon the story of unsurpassable human goodness, patience, endurance, loving kindness and suffering, to dwell upon every moment of it, and set it before mankind as the highest state to which manhood can attain, redeeming humanity itself by the proof of its supreme possibilities of selflessness, and winning the title to divinity by a life and a death which surpassed all the experiences of mankind.

His orations and cantatas are too numerous to deal with, but his next great outstanding work was the Mass in B minor in which he uses for once the forms of the Roman Catholic Church, and elevated them by infusing unto them his own spirit.

Turning to the side of secular composition, we find him turning out secular cantatas by the yard, so to speak, for various festal occasions, but these are less interesting than his sacred choral works, and we will pass over them with mere mention.

In the later period of his life, his technical facility increased rather than diminished.

In the field of clavier or piano music during this period, the second book of Preludes or Fugues and the Goldberg variations were written. These variations are probably the longest set ever written, being thirty in all, constructed on one theme. I heard them played by a good artist once, and even his memory forsook him at one point, but such is their variety and interest that although their performance takes almost an hour, it does not become wearisome.

Another story is told of his being invited to play and extemporise for Frederick II. of Prussia, that great soldier monarch and flute mad musician. On his arrival at court, he calmly sat down to the organ and extemporised a six voice fugue to the delight of the King and his guests.

He was now beginning to show the physical infirmities of age, and a life of such unceasing work. The saddest oppression he had to bear in his last days, was that of gradually encroaching blindness. Such was his ardour for work, however, that in spite of nature's warning, he began a work which he intended as a bequest to future generations. I allude to his Kunst der fugue, or art of fugue in which he endeavoured to illustrate the principles of the art of fugal composition as developed by himself. It was purely theoretical and not intended for adaptation to any instrument. He also worked at the development of the chorale preludes for organ, thus coming back again, in his last days, to the lines of his earliest endeavour.

In 1750 he became totally blind. His sight returned for a short time in July of that year, but it was soon evident that the end was at hand. He met death with simple Christian fortitude, and almost his last act was the dictation of one of his beloved chorales in a strain of tender and sorrowing tone to those about him.

He lived entirely for his art, never for public recognition, consequently, of course, the public took no pains to recognise him.

His was not the genius which proclaims itself from the housetops and seeks for recognition by means of self advertisement. His nature was the very opposite of such, which is probably the reason that he was buried with no public demonstration, and his widow allowed to become, through poverty, an inmate of the Leipsic poor house, to the everlasting disgrace of the citizens of that town, who were after all probably no different from the people of any other town or country.

His great work was not recognized till long after his death. We owe the composer Mendelssohn a great debt for being the first to show the German world its error and leading them to an appreciation of their greatest composer, John Sebastian Bach.

* *

NEW MUSIC

The William Maxwell Music Co. publish four songs under the title of "The Year," the music of which is by Emil Breitenfeld. The songs are under separate covers according to the seasons: Spring, Summer, Autumn and Winter. The first-mentioned, which will make a general appeal, has a fine rippling accompaniment, and is really a good song. The next in order of merit is that of "Winter," which has been treated in

quite a scholarly fashion. Each of the songs is written for the medium voice. "A Question" (Is Love a Dream?) by Herman Perlet, is essentially a soprano song. It has a beautiful and appealing air which should make it a favorite at first hearing. In part song writing we have received from this firm a four-part arrangement for ladies' voices of "The Way of Wooing," the words by W. S. Gilbert, the famous librettist; the music of which has been set by Sydney Thomson; also "The Harbinger" by the same composer, both of which compositions will be welcome additions to the repertoire of ladies' choirs. A sacred part song for soprano and contralto, which should be very effective for church choirs, is entitled: "Saviour, Source of every Blessing," by Benjamin Lambord. The "Negro Good Night Song" or, "Good Night, Angels," by Alfred Wooler, is an excellent composition for a male voice choir, the second tenors having the melody against a humming accompaniment, up to the chorus, where all the voices join. "The Grand Panjandrum," by F. Corder, is, as the title would suggest, a humorous piece. It is arranged for four mixed voices and is excruciatingly funny with tongue-twisters aplenty. Properly rehearsed it should prove the "*piece de resistance*" on any programme.

* *

Joseph Williams Ltd., 32 Great Portland St., London, W., England, send "Six Monologues" by Harry Wynne, performed with great success by Bransby Williams, price sixpence.
Received for reviewing:

"Musical Interpretation" by Tobias Mathay, price six shillings. Joseph Williams Ltd., 32 Great Portland St., London, England.

"Aural Culture based upon Musical Appreciation" by Stewart Macpherson and Ernest Read. Part. II, price 3|6. Joseph Williams, Ltd., London, England.

* *

Boosey & Co. have just issued four Chinese love lyrics, "From the Cherry Gardens" by Edward Teschemacher, set to music by T. C. Sterndale Bennett. They combine a rare charm of melody with an Eastern flavor of marked but original character. Severally entitled "The Iris Garden," "Mena Mine," "On the Chiang," and "The Green Pavilion." Each is in distinct contrast to the others, thereby adding greatly to their value for recital purposes. Imbued with all the characteristics of the little-understood Oriental tone scale, these songs present varying phases of Chinese romanticism, while their basic and thematic elements create an atmosphere of strong appeal to the finer artistic senses, an effect which inevitably produces a heightened regard for the comparatively unknown points of musical beauty as conceived by the descendants of Wu.

"The Iris Garden" is a *largamente* movement that very fancifully depicts a dream of delight in a garden filled with birds and flowers.

"Mena Mine" is a love song of great beauty through which runs an insistent note of persuasive appeal. In the opening bars a well-marked rhythm against which the bass is countermarked produces a novel effect, while later on a reversal of the mode brings out a shaded contrast.

"On the Chiang," a most artistic composition with an exceptionally clever voicing of the sentiment of remembrance, has a soft flowing accompaniment, the inner voices of which are skilfully woven counter phrases, suggesting the undulating motion of a sampan drifting down the picturesque Chiang.

"The Green Pavilion" is a more robust song that seems to announce determination and a spirit of acquisition. Minute observers of musical form will recognize in this song traces of rhythm and tonality tending to support the argument of those who assert the music of the North American Indian had its origin in the East.

* *

Joseph Williams Ltd., London, publishes a fine concert number for the piano entitled, "Nocturne," by Arnold Bax. In the hands of a virtuoso the effect should be one of exceeding brilliance.

* *

Oliver Ditson Company, Boston, publish five intermezzi for the piano under one cover by F. Morris Class: 1,"Quasi Berceuse"; 2, "A Threnody"; 3, "Humoreske"; 4, "Siesta", and 5, "Barlando." These compositions can be strongly recommended on account of their exceeding beauty and simplicity of treatment.

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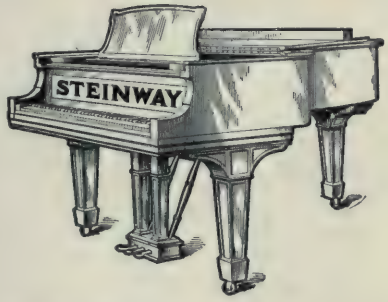

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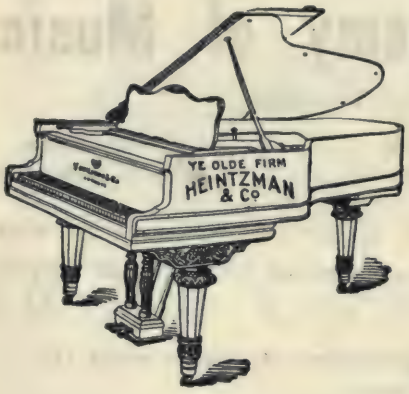

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FRIEDA HEMPEL

OUR cover portrait is of Frieda Hempel, the soprano, whose record in the United States has been an unbroken record of triumphs. She was one of the soloists at the Buffalo Music Festival last month, and the *Buffalo Courier* published the following appreciation:—"Frieda Hempel, the distinguished coloratura soprano from the Metropolitan Opera Company, was the principal soloist of the evening and was received with greatest enthusiasm. Her superb stage presence, in which her radiant beauty and ingratiating personality at once won her audience, coupled with her great vocal resources make her one of the most delightful artists who have been heard here with the Philharmonic Society. Her first number, the aria from "Die Zauberflote," by Mozart, with the orchestra, was sung with emotional fervor and superlative dignity in the recitative, while the aria with its movements of delicate beauty as fine as frost pictures and her command of colouratura evoked storms of applause. She was recalled several times. Her second aria from "I Puritani," by Bellini, sung in Italian, disclosed her resources in the old Italian florid school of singing, and the appealing beauty of her voice. Recalled again amid a flattering demonstration she sang a German song, acocmpanied on the piano by Seth Clark. Her last number on the programme, Arditi's waltz, "Parla," captivated her audience to such extent that the diva had to sing two encores."

* *

MENDELSSOHN CHOIR TOUR

THE KING WILL BE PATRON—VISIT TO THE GERMAN CAPITAL

SIR EDMUND WALKER has recieved a cablegram stating that his Majesty the King has graciously consented to patronize the London concerts of the Toronto Mendelssohn Choir.

A Berlin cablegram, May 17th, says:—"H. G. Parks, president of the Mendelssohn Choir of Toronto, which will make an extensive tour of Europe next season after a series of performance in New York and Boston, has arrived here to

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arrange preliminaries for the choir's appearance in Germany."

Leading conductors here have warmly welcomed the idea of a visit from the transatlantic choral body, and are putting all possible facilities in Mr. Parks' way.

In Berlin the choir will have the assistance of the famous Philharmonic Orchestra.

FIRST CONCERT IN LONDON, ENG., FIXED FOR MAY 4TH, 1915.

MR. C. H. PARKES, the president of the Toronto Mendelssohn Choir, who is now in England making arrangements for the European tour of the society next spring, has cabled that he has completed arrangements for the opening concert at Queen's Hall, London, on May 4th, with the Queen's Hall Orchestra, under Sir Henry Wood. The same orchestra will accompany the choir on its tour throughout England, the choir returning to London for two concerts before proceeding to the continent. Mr. Newman, the well-known concert manager, will manage the London concerts, and Messrs. Ibbs and Tillett the concerts in the Provinces.

* *

DEATH OF J. C. HADDEN

MUSICAL CANADA LOSES A MOST VALUED CORRESPONDENT

The editor announces with deep regret the sudden death of James Cuthbert Hadden on May 1st, at Edinburgh.

Mr. Hadden was one of the popular contributors to MUSICAL CANADA, his "Passing Notes" having been read with keen enjoyment by our subscribers.

The department will be continued by Mr. Clement Antrobus Harris a widely-known musical *litterateur* and contributor to the *Athenaeum, Fortnightly Review, London Quarterly, The Graphic, Etude, The Musician, Dublin Review*, etc.

* *

MUSIC IN CANADA

THE University Society, Inc., of New York and Toronto have issued as a supplement to their "Modern Music and Musicians" a handsome 40-page "Review of Music in Canada." The work, which is the compilation of the eminent solo pianist, Edouard Hesselberg, is handsomely printed, and contains a large number of photogravure portraits of leading musicians in Canada. It gives much valuable information not otherwise easily accessible. Chapters are devoted to music in the Provinces, aboriginal Indian songs, French-Canadian music, folklore of Nova

Scotia, conservatories, public school music, choirs, bands, orchestras, choral societies, etc. A section is taken up with biographies of Canadian musicians.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by Clement Antrobus Harris.*)

MR. HENRI VERBRUGGHEN, hitherto known chiefly as an eminent violinist, has, during the last month, April, come forward in the *rôle* of conductor. A close study of Beethoven led him to conclude that, by allowing for the difference in the construction and power of wind instruments as compared with a century ago, a more faithful interpretation of the master's intention could be obtained that that usually given. Hence a Beethoven Festival Week in London, by the London Symphony Orchestra, conducted by Mr. Verbrugghen, at which the whole of the symphonies and concertos were given. Without, however, being grotesque, and Henri Verbrugghen is too sound a musician for that, it is as difficult to be original in interpreting Beethoven as in playing *Hamlet*. And while some excellent points were made, and Mr. Verbrugghen established his name as a most capable conductor, it would be too much to say that the performances were in any way a revelation. It was encouraging, however, to see the vast Queen's Hall packed, and to note so many listeners following the music with a full score.

* * *

A month earlier Mr. Verbrugghen's enthusiasm had led him to give the whole of the Beethoven string quartets in both Edinburgh and Glasgow. The present writer was able to attend only one of these concerts, but was immensely struck by the variety of tone-colour obtained from a single type of instrument. It was difficult at times, when shutting one's eyes, to believe that no wind instrument was being employed. More than once the effect was almost indistinguishable from a very mellow horn. Which reminds me that in a low wainscotted room I have known a violin sound exactly like an oboe. Had Bacon something of this in mind when he wrote "Music sounds better in chambers wainscotted than hanged." The last word refers, doubtless, to tapestry.

Where, one wonders, is the adaptation to music of scientific inventions to end? We have gramophone records of great singers; pianola records of great players, and now we are to have cinematograph films of great conductors, and, what is more, orchestras are to play to their beat! Leastways, I hear that this is going to be done on "The Continent"—which, from where I write, means France and Germany chiefly. Presumably audience and orchestra will both face the same way, which will be an improvement for the former, as they will have something more interesting to look at than the conductor's coat-tails. All very well. But what if the orchestra make a slight slip? Will the cinema operator be expected to so manipulate the spool as to bring the shadowy conductor and his flesh-and-blood followers into touch again? If so, conductors need not fear being thrown out of work. We shall soon see advertisements such as the following: "Cinema operator wanted. Experience in conducting full orchestra absolutely essential"!

* * *

Antiquarians tell us that the earliest known Egyptian melodies had only four notes. The evidence lies in the songs still sung by the Nile boatmen, said to be as old as the time of the Rameses, and many of which are founded on a four-note scale; on the oldest string instruments which have only four strings, and the contemporary wind instruments, which have four holes. Time and again have I pointed this out when lecturing. But only the other day did it occur to me that of course a flute with four holes would give five sounds! So I hied me to the British Museum and made a bee-line for the Egyptian room. The string instruments confirmed the theory—they, that is, the earlier ones—almost all had four strings. But the flutes were more variable, some had three holes—confirming the theory—but a considerable number had four and five. All, however, depends on the date of the instruments and this was not given with exactitude. It is well known that in the later period the Egyptians had a seven-note scale. The moral is that one is apt to take too hard and fast, too crude, a view of human evolution, and assume that developments came suddenly and displaced older usages all at once. Also, verify your references.

* * *

Shakespeare covers so wide a range of thought and subject that every profession finds its own interest in his plays. At the annual Shakespeare Festival at Stratford-on-Avon ten days ago, I was delighted to note the historical accuracy of the music introduced. A small band of five performers dressed in Elizabethan costume came on the stage between the acts and gave us a charmingly quaint selection of veritable 16th century instrumental music—"aires," "doubles," "branles," "brawles" and the like. The instruments were three "strings" of the violin family, a

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flute and guitar or lute. The players had no music desks but sat round a kind of table.

* * *

Those people who bring out the "Who's Who" type of book are always wanting to know what one's favonrite recreation is. If some day they ask what is one's taste in tooth-powder I shall not be at all surprised! Years ago I filled in the recreation column with "change of work." Not at all a bad idea, was it? And true, too, to most of us who are dependent on our wits for a living. But for variety's sake I have recently confessed to "Gardening and Bee-keeping." What, it may be asked, has this to do with music? Well, more than you might think! No! I am not going to degenerate into puns about violas, trumpet-lillies, bells, and the like! My subject is really musical. Have you never admired the tone of a bee's hum? And have you never asked yourself how it was that so small an insect made so comparatively deep a sound? Compare it with that of a cricket. The two are, to the best of my recollection of the latter, about the same size, yet the chirping of a cricket is one of the highest sounds audible to the human ear. The explanation lies in the fact that the bee's hum is not a vocal sound at all. It is caused by the vibration of the wings in flying, and therefore is of the same order as the whirr of an aeroplane. If disposed to doubt this, just watch a bee and listen to it for a few minutes, and it will be noticed that whenever the bee stops flying it also stops humming. A musician, too, should never have to look to see whether it is a honey-bee, a bumble-bee or a blue-bottle fly which has just entered the room. The hum of each is quite distinctive.

* * *

Strange as it may appear to us who have reaped the rich harvest of the Romantic movement in music, the art during the eighteenth century was looked upon, even by musicians themselves—Gluck, for instance—as inferior to other arts. It attained its purpose the most completely the more closely it surrendered itself to them. It had no independent message of its own. I speak, of course, of theories only. Fortunately, the practice of composers was vastly in advance of, and delightfully inconsistent with, their logic. All this is by way of taking the conceit out of us Westerners. For it seems from a letter on Rabindranath Tagore's poems by Ananda Coomaraswarny, that Orientals, leastways Hindoos, have for centuries recognized that, in Tagore's own words, "Music can say what words cannot." Yet we consider them uncivilized! Honour to whom honour is due!

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I do not like to close these "Passing Notes" without a brief tribute to the distinguished writer who, after having written them for so long, has now himself, and very suddenly, passed to the great Beyond.

Music can now boast many brilliant writers. But thirty years ago the number was much fewer, and no small part of the increased activity in musico-literary work is due to JAMES CUTHBERT HADDEN.

CLEMENT ANTROBUS HARRIS.

* *

MARGARET HUSTON, the Toronto soprano and lieder singer, who has been most successful in New York, left recently for an extended stay abroad. Miss Huston will remain in Paris until the end of June, spend the summer at the Italian lakes, after which she will fill numerous concert engagements both on the Continent and in Britain.

* *

SASKATOON FESTIVAL

AT the Saskatoon Music Festival last month the Saskatoon Orpheus Society won the choral society shield and grand challenge cup and the Saskatoon Male Voice Choir the shield in their class.

MUSIC AND MATRIMONY

XII.—A TRIO OF BACHELORS.

(*Special to* MUSICAL CANADA *by J. C. Hadden.*)

THE bachelor composer, or at any rate, the composer who has never been in love, is something of an anomaly. Mozart declared that a bachelor was only half a man. However that may be, it is fairly arguable that no professed woman-hater (if such a being exists) can ever hope to achieve immortality as a composer. Burns averred that he must be in love before he could write a good love song; and it would seem as if the composer who would successfully appeal to human emotions must have had at least some personal experience of the heart feelings which are common between the sexes.

As a matter of fact, with the single exception of Brahms, all the really great composers (perhaps Brahms was not really great) who did not marry *would* have married but for circumstances which were beyond their control. Beethoven's and Chopin's cases are studied in separate papers in this series; here we shall devote ourselves to Handel, Schubert and Brahms.

Dean Swift, who knew him personally, said that he admired Handel "because principally he conceals his petticoat peccadillos with such perfection." This is rather against the common

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notion that Handel was a cold-hearted misogynist, but Swift must have been exaggerating, unless he knew of particulars which have not come within the ken of any of the Handel biographers. There is no suggestion of "petticoat peccadillos" in any of the biographies, but, on the contrary, much to negative the idea of such indiscretions. At the same time, we are not to assume that Handel never experienced the thrill of the tender passion.

He was certainly loved more than once, if he did not himself love in return. When he went to Italy as a young man, a certain Vittoria Tesi lost her heart to him, and even followed him from Florence to Venice. She was only seventeen at the time, Handel himself being twenty-four, and she filled a prominent role in the composer's first Italian opera "Roderigo." Vittoria was beautiful and vocally gifted, but she appears from all accounts to have been of somewhat easy virtue, which would alone explain Handel's indifference to her attentions. Burney, the musical historian, will further enlighten the curious reader about the lady.

When Handel came to England he was said to have been engaged to two rich pupils in turn, but no names are given and circumstantial details are lacking. We are told that the first lady would have married Handel (the question is whether he would have married her!) but for her mother's objection to what she called a "common fiddler." Handel was certainly a violinist, but not in that capacity was he known in England. The story goes that, when the objecting *mater* died, the surviving *pater* told Handel that the one obstacle had been removed. But it was too late.

As regards the second lady, we read that she was of "large property," and that she offered to marry Handel if he would give up the practice of his profession. Handel, naturally, declined this condition. The lady, like her predecessor, broke her heart, fell into consumption and died early. And so Handel went through life domestically *solus*, if not quite heart-whole. Perhaps it was just as well—for the possible Mrs. Handel. The man who took a rebellious lady singer in his arms and threatened to throw her out of the window would have been a domestic handful to any woman.

It seems strange that Schubert should not have married, for none of the composers had the poetic and imaginative qualities more richly developed. He ought to have been peculiarly susceptible to the tender passion, but, apart from mere calf-love, there was but one heart incident of any moment in his brief and strenuous

life. He once wrote in his diary "Happy is he who finds a true friend; happier still is he who finds in his wife a true friend. To the free man at this time marriage is a frightful thought; he confounds it either with melancholy or low sensuality." Again he declared of himself that he was "one to whom the happiness of proferred love and friendship is but anguish." A curious contradiction!

The episode to which I have referred was an impossible affair with one of his pupils. It was impossible because the young lady was of the noble Esterhazy family, and could hardly have married Schubert if she had wanted to. Caroline Esterhazy was only eleven when Schubert met her. He was then twenty-one, an age when men are seldom attracted by females much younger than themselves, so that the "affair" probably began at a later date. As Caroline grew older, she came to realise something of Schubert's feelings towards her. She never reciprocated his love, but she played at platonic affection with great success. One day she asked him why he did not dedicate one of his compositions to her. "What would be the use?" he replied sadly, "All that I do is dedicated to you."

The romance soon fizzled out, so far as Caroline was concerned, though Schubert had been dead for sixteen years before she married. He was snatched off at the early age of thirty-one, and it is said that the old flame kept smouldering in his heart to the end. "Grief sharpens the understanding and strengthens the soul," he wrote in his diary. Was it this love disappointment of which he was thinking?

Handel and Schubert *might* have married; Brahms, as I read him, was a born bachelor, so to speak. His nature was cold and unemotional; in manner he was brusque to the point of rudeness. He had no partiality for the fair sex, and there is no hint of even a juvenile love. When enquiring ladies chaffed him on the subject, he would say "It is my misfortune still to be unmarried, thank God!" Late in life he wrote to his friend, Dr. Widmann, "With marriage it is as with opera. If I had already composed an opera, and, for all I care, seen it fail, I would certainly write another, but I can't make up my mind to a first opera or a first marriage."

It was to this same Dr. Widmann that he explained, in answer to a direct question, why he had not married. It was not, he said, the fear of being unable to support a wife and children by his art that made him refrain from matrimony. "But," he went on, "at the time when I should have best liked to marry, my pieces were hissed in concert rooms, or at the best received with icy coldness. I did not mind that, because I knew their true value, and I believed that the public taste would change. When afterwards I came home to my lonely room I did not feel despondent but I could not have borne to meet my wife at such a time, to see her questioning eyes turned anxiously to mine, and to have to tell her once more of my failure. However much my wife might have loved me and believed in me, she could have had no such real certainty of final victory as I possessed in my inmost conscience; and if she had attempted to condole with me, ah! that would have been misery indeed!"

This is a very pretty and a very plausible story, but the simple fact is that Brahms was not a marrying man; if he had been, he would never have reasoned the question out in this prosaic way. He would have fallen in love like ordinary mortals, and then would have proceeded, as Luther puts it, to "make himself up" because he "couldn't help it." And if he had, we may be sure that his music would have been all the better for it. A wife and children would have helped to put more glow and feeling into it, and we should have heard less about its being cold and unemotional, which is, of course, the point I started with.

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DEATH OF NORDICA

A Victim to Pneumonia and Nervous Prostration.

Batavia, Java, May 10th.—Mme. Lillian Nordica, the singer, died here to-night.

Mme. Nordica had been ill since the steamer *Tasman*, on which she was a passenger, went ashore on Bramble Cay, in the Gulf of Papua, December 28th last. Nervous prostration, due to her experience, was followed by pneumonia.

Mme. Lillian Nordica (Lillian Norton) was born at Farmington, Maine, in 1859, and received her musical education at the New England Conservatory in Boston, and with San Giovanni at Milan, Italy. She married three tjmes, her last husband being George W. Young, a New York banker, who survives. She made her operatic debut at Brescia, Italy, in "La Traviata," appeared in London for the first time in 1887, and in other European capitals. She appeared in grand opera for many seasons in the United States, and often toured Canada, singing in Toronto a number of times.

She held a supreme place as a singer of the Italian school, although her greatest fame was won in Wagner roles. With Jean De Reske she appeared in Tristan and Isolde a number of times, particularly at the Metropolitan Grand Opera House in New York. It is said of her that she sang oftener than any other soprano, and that "there never was a role she could not sing, and never was a time she was not ready."

* *

Mr. A. E. Semple, Toronto's solo flautist, has been much in request lately. On May 7th, he played four obligatos at the Furlong concert in Massey Hall. On May 16th, he played a flute obligato at Miss Hope Morgan's concert, besides filling other engagements. He has just completed a new "Sanctus" for choir and orchestra, which has been warmly praised by Messrs. Healey Willan and T. A. Reed, Mus. B.

* *

VIGGO KIHL

Mr. Viggo Kihl, solo pianist of the Toronto Conservatory of Music, will remain in Toronto July and August, and will accept a limited number of pupils during that time.

MUSIC IN WINNIPEG

WINNIPEG, *May 18th, 1914.*

THE musical and dramatic season here never seems to wane. Teachers leave the city for their vacations, and other instructors crop up to fill their places. It is so as regards the theatres, the Walker practically keeps open all the year round; so do the vaudeville houses; only the Winnipeg, with its stock company, closes its door during the hot weather for a period of ten or twelve weeks.

The largest pianoforte school in Western Canada is that presided over by Ernest Nixon Kitchen, and is an institution of acknowledged prestige. Its business manager, Mrs. E. M. S. Fite, announces a short summer course to last six weeks, from June 15th to July 25th, and already there is a rush of applications from the adjacent provinces.

Within the past three years the church choirs of Winnipeg have shown great improvement in their musical services. Notably so as regards the choir of Augustine Church with its selections from the great oratorios. With competent soloists in Miss Mackay and her rich soprano, a vocalist not unknown, by the way, in Toronto; an excellent contralto in Mrs. Counsell, a promising lyric tenor in Mr. Wydeman and a basso of repute in Mr. John J. Moncrieff, who also directs a most efficient chorus, and with Mr. Fred. M. Gee at the organ, this service is wonderfully attractive, besides leading very hearty congregational singing.

There were two performances of Maunder's sacred cantata "Olivet to Calvary" given during Passion Week. One at St. Jude's Church, had the assistance of an orchestra of twelve pieces, conducted by the rector of the church, the Rev. H. Garrobin. The choir sang very well indeed, as did the solo vocalists, Mr. and Mrs. Robertson and Mr. H. C. Skinner.

The same cantata was sung in Holy Trinity Church under the direction of the choirmaster, Mr. Harold Cadle, with Mr. St. John Naftel at the organ, the solo being agreeably sung by Messrs. John Day and Herbert Smith .

Stainer's "Crucifixion" attracted a very large congregation to St. Margaret's Church, the noble work being vocalized with much precision, although lacking somewhat in the *nuances* of expression. Mr. Gross and Mr. Brown sang the tenor and bass solos with much feeling.

The Elgar Musical Society gave its last concert of the fifth year of its existence in the main auditorium of Grace Methodist Church on Thursday evening, April 30th, under the direc-

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tion of E. E. Vinen, Mus. Bac., and F.R.C.O., who had for his confreres Mr. St. John Naftel at the organ and Mrs. Dillabough at the grand pianoforte, in combination with a small orchestra of strings only, under the competent leadership of Herr Eric von Myhr.

The programme included the first section of Haydn's "Seasons," aptly named "Spring," with its simple but charming modulations, and in striking contrast to this music came the Schumann-like measures connected with the "Sun-Worshippers" by Goring Thomas. About 75 choristers were in attendance, presenting a fairly well balanced ensemble, the sopranos, like most western Canadian choruses, dominating, but tone, tune, and tempo were really excellent.

Miss Beatrice Overton sang her soprano solos with brilliant effect. Mr. Wydeman undertook the tenor roles at short notice, and did very well. A new arrival, Mr. H. Booth Hitchen, possesses a light yet resonant baritone, and made a very good impression. He was at his best, however, in Stanford's "Songs of the Sea."

Two concerts have been given here in which the music has been written by local musicians, and both were very largely attended. The composers' names included a set of tuneful waltzes by Mrs. T. R. Ferguson, songs by Mrs. Mortimer Scott, Mabel Prestwich, instrumental pieces by Mrs. Jones-Brewer, whose "Elves' Scamper" was first played by Dan Godfrey's band at Covent Garden Theatre, London. Also songs by Mr. J. L. Murray, William Ditchmont and Laura Lemon, with readings by Valance Patriarche, and other compositions by W. Maurice Miles and Mrs. Billington. The songs by Mr. Dichmont were of a high order in merit.

The soloists were Mrs. Graham, Mrs. Jones-Brewer, Mrs. Lightcap, Mrs. Billington and Miss Frances Forrester.

The readers were Mrs. Donald McLenty, and Mrs. Spencer Wiggin. A fine flute solo was played by Mr. G. Soeller, who is soon to return to his native country, Norway.

Mr. Milan Sokoloff, western Canada's leading solo pianist and teacher, gave another of his now famous pupils' auditions in the concert room of the Fort Garry Hotel on May 5th. Numbers of people could not gain admission, so popular are these affairs. Noteworthy performances were presented by Frieda Simonson of Liszt's "Hungarian Fantasy"; by Mlle. Couture of the "Rhapsody L'Auvergne" by Saint-Saens; by Florence Cross of the F-sharp Rhapsody by Dohnanyi; the other skillful players being Miss Gardner, Miss Wallace, Miss Giles, Miss Simpson, Miss Thorgeirson, Miss Coates and a brilliant

version of Liszt's "No 8 Rhapsody" by Miss Bryce.

Gilbert and Sullivan's operetta, "The Sorcerer," was revived by Dr. Horner and his amateur opera company in a nicely balanced *ensemble* at the Walker on the evenings of May 7th, 8th and 9th, with a Saturday matinee. While much of the satirical dialogue has lost its sting, Gilbert's whimsical story is still entertaining, although the acting of the principals in most instances was very amateurish.

But Sullivan's tuneful music was, on the whole, sung with genial emphasis under Dr. Horner's decisive *bâton* and his orchestra played the accompaniments with due consideration of the voices on the stage, for which the audiences were quite grateful. The staging and costumes were in tasteful accordance with the requirements of the opera. Mrs. Clifford's light and flexible soprano was admirably suited to the leading feminine role, with Mrs .Hotchkiss Osborn's contralto in its usual fervent quality. Messrs. Barlow and Isherwood were the best actors. Pleasing singing was heard from Miss Forrester and Miss Schrantz, also from Mr. Gross, tenor.

CHAS. H. WHEELER.

* *

WORK ON RUSSIAN MUSIC

LONDON, ENG., *May 16th, 1914.*

THE increased public interest in Slavonic music and the approaching Russian season at Covent Garden are no doubt responsible for the "History of Russian Music," by M. Montagu-Nathan, which is announced for immediate publication by William Reeves. The volume, the first work of its kind in English, gives an account of the rise and progress of the Russian school of composers, with a survey of their lives and a description of their works. The author, Mr. Montagu-Nathan, is well known in musical circles, and has done much, both with his pen and in the concert hall, to bring about a better understanding and appreciation of Russian music.

* *

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AN IRISH COMPOSER

SOME NOTES ABOUT ROBERT O'DWYER, EX-PROFESSOR OF IRISH MUSIC AT UNIVERSITY COLLEGE, DUBLIN.

(*Special to* MUSICAL CANADA *by Dr. Annie Patterson, Mus. D., B.A., University of Ireland.*)

MR. ROBERT O'DWYER has, for many years, been an eminent professor of music in Dublin; he has been one, too, who has never hesitated to advance the claims of the native music of Ireland whenever he had a chance of so doing. He is organist and choir-master at the Church of St. Francis Xavier, the Principal of Rathmines School of Music, and the conductor of the recently organized National Orchestral Society. He is also one of the most progressive musicians on the Feis Ceoil Executive Committee. So, in every sense, he now occupies, with his new appointment, the centre of that field of enterprise from which we hope will result an "Irish School" of music worthy of all the famous traditions of a notable bardic past.

The writer first made the acquaintance of Mr. O'Dwyer as far back as the year 1900, when she had the pleasure of hearing his beautiful orchestral overture, "Rosalind," a prize work, which was performed at the Belfast Feis of that year. Effectively scored, and rich in thematic treatment of a musicianly order more or less coloured with the influence of native folk-song, this admirable work at once made a favourable impression on the hearers. It was recently rendered in Dublin by the National Orchestra, when it again met with cordial acceptance. We shall hope to hear more work of the same high calibre from the pen of Mr. O'Dwyer.

Other achievements of Mr. Robert O'Dwyer have been the organizing and conducting of a Gaelic Choir in connection with the Gaelic League Oireachtas, this choir being mainly formed to render choral selections of an Irish character or to Irish words. Save the "Rallying Song" of the League—"Go mairid ar an n-Gaellhg slan"—little in the way of part-song work with Gaelic words existed, or was available to choral societies. It was now Mr. O'Dwyer's task to supplement this; an undertaking which he carried out with continued success in the series of pieces called "Amhran an Oireachtas." The first of Mr. O'Dwyer's arrangements was "Is truag gan mise," which proved a genuine success.

This work led, indirectly, to the composition of Mr. O'Dwyer's *chef d'oeuvre*, the Irish opera "Eithne," which was first performed by the Gaelic League Oireachtas on August 2nd, 1909.

Mr. O'Dwyer had himself unearthed the romantic story, which is based on a charming little fairy lay entitled "Ean an Ceoil Bhinn" (The bird of the sweet music). In the accomplished native poet, Father O'Kelly of Sligo, the composer found an apt and sympathetic librettist. The work was produced with most gratifying success, and was, in the following year (Whitsun Week, 1910) staged at the Gaiety Theatre, Dublin. Let us hope that future presentations of this fine and scholarly work are not far distant, and that it will form one of a future repertoire of native operas which it is the hope of many musical patriots that the New Ireland that-is-to-be will yet supply.

Other activities of Professor Robert O'Dwyer must be briefly summarised. He was Musical Director of University College Choral Union for ten years before the change from Royal to National University of Ireland. It is hoped that this Choral Society will, ere long, be re-established on a national basis, so that it may do some distinctly national work. In the old days it was restricted to male voice work only. It aimed, however, very high, and had to its credit the rendering, with chorus, soloists, and full orchestra, of works like Schumann's "Eden Hall," David's "Desert," and Mendelssohn's "Antigone," etc., together with much in Gaelic of a distinctively Irish character. Among many other activities, Professor O'Dwyer is a busy teacher; indeed, the wonder is that he finds time for so many branches of work, and especially for that much loved occupation of composition which, more or less, demands all the leisured thought and attention that a creative artist can give it.

Eithne Ni Pheadair, Ollamh Ceoil na h-Eireann.

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CANADIAN OPERA COPYRIGHTED

Mr. Nevin Doyle's comic opera, "The Golden Age," is, it is understood, the first Canadian opera to be copyrighted at Ottawa. It was produced at Belleville, May 7th, and from all accounts scored a great success. The *Daily Intelligencer* (Belleville) speaks of the work in the following enthusiastic words:—"Suffice to say that throughout the conception of the opera is beyond criticism, grand in thought, perfect in detail, and as put into action last evening entitles its author, Mr. J. Nevin Doyle, one of our own boys, to a place among the foremost playrights of the day, and in the name of Belleville's people the *Intelligencer* thanks him for the honour bestowed upon them in placing his opera upon the local stage."

* *

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The recital season was brought to a close, when Miss Kathleen O'Connor, L. Mus. (Tor.) gave a recital of unusual brilliance. Miss O'Connor was assisted by Olive Lloyd Casey, A. T. Coll. M., the popular young soprano, and Maud Ogilvie Dowsley, Mus. Bac. (Tor). These three talented young ladies are pupils of Dr. F. H. Torrington. Successful graduating recitals were given during the month by Miss Kathleen Meehan, a pupil of St. Joseph's Academy, Lindsay, and Miss Mabelle Allin, of Lucknow, Ontario, a pupil of Mrs. G. H. Smith, Mus. Bac.

Numerous applications have been received from Toronto and local centres for the mid-summer examinations, which commence June 1st.

The college will close for the summer holidays on Thursday, June 25th.

* *

Mr. Albert Downing, tenor, has been secured by the Eaton Memorial Church as soloist during this month. Mr. Downing is busily engaged testing voices for the Toronto Glee Singers, whom he intends to strengthen to sixty voices for the coming season.

MUSIC IN HAMILTON

HAMILTON, *May 18th, 1914.*

HAMILTON was favoured with a visit on April 30th from Clara Butt and her gifted partner, Kennerley Rumford. The appearance was little short of a triumph, the Lyric Theatre being filled to capacity with music lovers, anxious to hear at first hand the much-talked-of voice of Madame Butt. Both artists were heard with the keenest enjoyment.

It looks as if Hamilton has at last been presented with a concert auditorium worthy of the name. May 10th marked the opening and dedication of the new First Methodist Church. In it we have a building with a seating capacity of sixteen hundred and with acoustic qualities almost perfect. On Tuesday, May 12th, the choir of the church under G. Roy Fenwick, Lic. Mus. Tor., presented a sacred programme with Miss Edith Whittaker, soprano, and the Toronto String Quartette assisting. The chorus, augmented to nearly seventy voices, gave a splendid account of themselves, especially in Mendelssohn's "Hear my Prayer," which was arranged for string quartette, piano and reed organ accompaniment, and in Tschaikovski's "Legend" and other a capella numbers.

The church, which has a large central dome, seemed to enhance the merits of the work, the balance of tone, the precision and deftness of attack, and the various colour effects being plainly heard in the farthest corners. The lighting arrangements, which are particularly effective, were used to advantage in the opening sentence, "How holy is this place," which was sung with only a subdued reflected light, after which all the lights were turned on and the choir sang Gounod's "Unfold, Ye Portals," from the "Redemption." Miss Whittaker, who possesses a clear coloratura voice of brilliance and power has perhaps never been heard to greater advantage, although suffering from a severe cold. The Toronto String Quartette have been heard here before, Judging from their performance on this occasion. they will be heard again before long.

Frank E. Blachford, Converse Smith, Roland Roberts and Frederic Nicolai have played together until their work reminds one of the Kneisels. Their opening number, the first movement fron Greig's Quartette, Opus 27, stamped them as artists of high calibre, and their other numbers were happily chosen to reach every taste. G. D. H. Moss, at the piano, and Robert Symmers at the organ, added materially in the artistic success of the evening.

There is some talk of using this auditorium for other musical events, in fact, it is rumoured that the Elgar Choir will appear there next season. It is to be hoped that the much discussed question of a music hall has been settled for some time.

The work of organizing a mammoth choir in connection with the Industrial Exhibition in July is progressing rapidly. Nearly one thousand voices have been registered under Bruce A. Carey, and everything points to a musical festival such as has not been heard here in many years.

The pupils of Harry J. Allan were heard in a two night's recital in Knox Church recently, showing that Hamilton should not suffer for some time to come from a dearth of talent, both vocal and instrumental.

Mr. Bruce A Carey's vocal pupils are appearing in a series of song recitals of high merit.

Hamilton will welcome Dr. Hunter of Goderich who comes to take charge of St. John's Presbyterian Church organ and choir on June first.

—VICTOR MARSH.

* *

MR. W. O. FORSYTH leaves early this month for Winnipeg, Edmonton, Calgary, and other towns in the far west to conduct musical examinations for the University of Toronto.

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UNDOUBTEDLY the finest collection of F. N. Voirin bows in the world is now in possession of Mr. R. S. Williams, the noted Canadian violin expert and collector.

Before proceeding to describe these noted specimens, a short account of the maker will not be amiss.

Francis Nicolas Voirin, born October 1st, 1833, at Mirecourt, and died in Paris, June 4th, 1885. It was in the year 1855 that Voirin decided to leave his native town for Paris, where he engaged with the celebrated J. B. Vuillaume, with whom he remained for fifteen years. At the Paris Exhibition in 1867 he obtained honourable mention and was awarded a silver medal at the Paris Exhibition in 1878, the only prize given to bow making. His ability as a bow maker was very great and his fame was only exceeded by Francis Tourte the greatest bow-maker who ever lived.

F. N. Voirin followed the pattern of Tourte, but made the head of his bows less square. His workmanship shows wonderful finish and elegance. He left the employ of Vuillaume in 1870 and founded a business of his own at 3 Rue de Bouloi, Paris, where he worked until his death.

The following notes concerning this fine collection of Voirin bows will no doubt be of interest to our readers:

The two 'cello bows with round sticks and mounted with gold and tortoise shell, bear the initials of Signor Rotondo of Naples, on the ferrules. They were expressly made by Voirin for this gentleman, who was a very capable and well-known amateur in that city in 1870-80. He possessed some fine instruments and had a choice collection of bows.

At his death, a good many of his possessions passed into the hands of W. E. Hill & Sons of London, England, from whom Mr. Williams acquired the bows. These bows are not only very fine examples of Voirin's work, but are also in a perfect state of preservation.

The third 'cello bow, similar to the above, but minus the initials, was formerly the property of Stirling Paterson, a Scotch amateur.

The violin bows Nos. 4, 5 and 6 were made by Voirin expressly for M. Dubosc of Bordeaux, a wealthy amateur of that city.

The violin bow No 8, mounted with gold and tortoise shell, was made by Voirin for M. Eugene Cauche of St. Omer, another French amateur.

The violin bow No. 10, mounted with gold and ivory, belonged for many years to Mr. Robert Crawford, the well-known Scotch amateur and possessor of fine instruments, amongst which was the famous Messie Stradivari.

No. 9, the bow made by Voirin for Mr. C. G. Meier, an amateur who possessed various fine Stradivari instruments and is mentioned in Hill's well-known work, "Life of Antoine Stradivari."

The three silver-mounted violin bows with octagon sticks were made by Voirin, for W. E. Hill and Sons, who sold them to a Manchester amateur, on whose death they came back into W. E. Hill's possession, from whom Mr. Williams acquired them. They have never been used, and are in fact, as they left the maker's hands, with the exception of the lapping.

All of these bows are now on exhibition in the Old Violin Department of The R. S. Williams & Sons Co., Limited, of 145 Yonge Street, Toronto.

* *

CAMPBELLFORD CHORAL UNION

THIS society, although just in its second year, has done much to further the cause of choral music in Campbellford, under the able direction of Mr. J. L. Nicol, A.C.G.O. This season they presented A. R. Gaul's "Holy City," all with local talent, at their annual concert, which was very successful, and last Tuesday night, by special request, they repeated the performance in St. Andrew's Presbyterian Church, before a large and appreciative audience. The choruses were an outstanding feature of the society's work, showing excellent results from Mr. Nicol's careful training, and provided a splendid musical treat in a town that has heretofore had no such opportunity, and which augurs well for the production of better musical taste in the future.

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THE LEADING ENGLISH VIOLINIST.—"England's greatest Violinist" is a term which none can deny is fitly applied to the subject of this short sketch. Wherever Mr. John Dunn has performed, his success has been immediate, spontaneous and enthusiastic, and few artists have received more genuine praise and well deserved recognition. And this is not to be wondered at, when one considers his absolute mastery of the instrument which he showed a love for at the early age of three years, and on which he performed successfully in public a very few years later with purity of tone, depth of feeling, and perfection of phrasing. His playing possesses the intangible something which breaks down the barrier between performer and audience, and charms all listeners with magical effect.

Trained in the best traditions of the classical school—Schradieck, his teacher, being himself a pupil of his famous Leipzig predecessor, Professor Ferdinand David, who, besides Schradieck, produced two other giants of violin playing, Joachim and Wilhelmj. Mr. Dunn's style though highly developed and maturely individual still reflects the main characteristics of his school, namely, breadth, dignity and charm.

Mr. Dunn will make a through Canadian tour, commencing in October at Halifax and visiting the more important towns between there and Vancouver, prior to his appearance in the United States. Mr. Dunn's tour will be under the personal direction of Mr. F. G. Carter, Toronto.

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TORONTO CONSERVATORY OF MUSIC

THE closing concert of this institution was held on the evening of April 30th at Massey Hall, when as on former occasions the combination of piano, vocal and violin numbers, adequately and artistically interpreted by senior students with accompaniments splendidly played by the Toronto Symphony Orchestra, attracted a vast audience from all classes of society. The eclecticism and cosmopolitan character of the Conservatory's faculty is always made manifest on these important occasions and the programme presented on the evening in question was perhaps one of the most enjoyable ever submitted.

On the following day Dr. A. S. Vogt, musical director, left for a four-weeks' trip to the North West, where he acted as adjudicator in several large musical enterprises, and where he received a warm welcome, not only as the eminent conductor of the Mendelssohn Choir, but as also the progressive and immensely popular head of the Toronto Conservatory.

Students' recitals during May included the piano pupils of Miss Ada Twohy, the vocal pupils of Mr. H. J. Lautz, the numerous pupils of Miss Ethel Shepherd in a second ensemble recital, the vocal pupils of Mr. M. M. Stevenson, pupils of Mr. Blachford, pupils of Miss Williams, pupils of Mr. Atkinson, Miss Whalley (pupil of Miss Twohy) pupils of Mr. David Dick Slater, pupils of Miss Lina Adamson, pupils of Dr. Broome, in association with Gena Branscombe, pupils of Mr. Welsman and three evenings by the School of Expression. In addition to these the Lecture Hall was filled on the occasions of recitals by pupils of Miss Prest, Miss Bates, Miss Tipp, Miss Schiff, Miss Staples, Miss Hallworth, Miss Bullock, Miss Martin and Miss Creighton.

Unusual interest was shown in the concert given on the evening of May 19th by the Conservatory String Orchestra conductress, Mrs. Drechsler Adamson, which was a delightful occasion, the work of the organization which owes so much to the talented lady in question being particularly steady and full of zeal throughout a well-chosen programme of selections by Mozart, Haydn, Massenet and Godard. The assisting artists, Miss Elsie Adamson, 'cellist, and Mr. L. Marvine Rathbun, were equally successful in their respective numbers and the accompanists were the Misses Dickson and Connor.

The near retirement of Mrs. Adamson from the conductorship of the society made the concert particularly epoch-marking, and the talented and popular lady was presented with very many handsome floral tributes, while the hall was full of friends and admirers who appreciated the signific nce of the "Farewell" Symphony played with great care and intelligent reading of the score.

A piano recital of junior pupils was given at the Rosedale Branch, 25 Dunbar Road, Principal Mrs. J. W. F. Harrison, on the afternoon of May 16th, when seventeen standard numbers were charmingly rendered all from memory, by as many pupils, the teachers represented being Mrs. Eva Hughes, Miss Winnifred Stalker and Miss Edna Johnson of the Conservatory staff. Vocal assistance was kindly contributed by Miss Murch, the gifted young contralto and pupil of Miss Hope Morgan, and refreshments at the close were very much appreciated by the large and enthusiastic gathering.

The Conservatory will open on Septembet 1st, 1914, when another season of solid, and, at the same time, brilliant, achievement, may be looked for. The June examinations occur on the days of 15th, 16th, 17th, 18th, 19th, and 20th.

STILL EXPANDING

Toronto Conservatory of Music Building New Addition to Their Premises.

The Toronto Conservatory of Music is adding another large wing to their already very extensive premises, for which plans have been prepared by the well-known firm of John M. Lyle and Company, architects. This will fill a long-felt want for more studio accommodation, the attendance this season having reached very close to the 2,500 mark. A large recital hall is provided for, which will also be used by the Mendelssohn Choir, National Chorus, and other similar organizations. The wing will face University Avenue with a separate entrance for the Recital Hall. Work was commenced Monday last and building will be ready for the opening of the new season, September 1st.

* *

HAMBOURG CONSERVATORY

There has been a great influx of vocal students at the Hambourg Conservatory during the last term. The efforts of such vocal masters as David Ross, Morenzo, Rechab Tandy, J. M. Sherlock, George Dixon, Fred. Phillips, Stuart Barker and their assistant teachers are meeting with well merited success. Many beautiful voices have come to the Conservatory from all parts of the country and it is evident that the vocal department is fully holding its own with the instrumental ones, which have given the Hambourg Conservatory fame throughout the Dominion.

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CANADIAN ACADEMY OF MUSIC, LIMITED

As the season draws near an end, the recitals increase.

Mr. Stanley Adams was obliged to give a repeat programme of his vocal pupils' recital. The Hall was again filled with a large audience and the pupils scored another distinct success. Miss Winnifred Lanceley and Miss Liela Auger showed exceptional talent in their solos and in the duets from "Aida" and "Traviatia," which they sang with Mr. Adams.

Mr. W. F. Pickard introduced a number of his piano pupils in a most creditable recital. The outstanding performance was that of Miss Florence McKay. She played Moszkowski's Valse E major Op. 31, with great technical facility and warmth of temperament. At this recital Mrs. Fred. L. Score, soprano, pupil of Mr. W. G. Armstrong, sang Del Acqua's "Chanson Provencale" and two other numbers. Her beautiful singing was impressive, the florid passages being rendered with an ease and certainty which is possible only to the well-trained artist.

Mr. Walter Howe and his dramatic students gave a performance of the Comedy "Confusion" in the Foresters' Hall before a very large audience. Mr. Howe's wide and varied experience as an actor was strongly in evidence during the performance. Apart from his own individual part of *Christopher Blizzard*, which was exceedingly well portrayed, the work of his pupils gave genuine pleasure. There were no hitches and little or no awkwardness in the acting. The cast included Miss Bernice Gould, Mr. W. Ward Price, Miss Edith M. Carruthers, Mrs. Percy Kane, Mr. W. Martin Griffith, Mr. Walter Mempes, Miss Olive Glendon, Mr. Ronald Brydon, Mr. Claude Mempes.

Mr. Richard Tattersall's piano pupils gave an interesting recital. They displayed an excellent technical quality on their work and generally speaking their performances were worthy of Mr. Tattersall's high reputation as a teacher.

Deserving special mention was Mr. George Coutt's playing of the Beethoven Concerto in C minor, Op. 37, and the Brahms Rhapsodie in B minor Op. 79.

Miss Helen Sturrock and her class of young pupils gave an afternoon demonstration of theoretical and practical work.

* *

DR. HAM'S PLANS

Dr. Albert Ham, conductor of the National Chorus of Toronto, will 'eave for England and the Continent during the latter part of June, and will take advantage of the opportunity to hear the finest choruses of the world in unaccompanied work, with the idea of selecting the numbers best fitted for next season's concerts by the National Chorus. He is already in receipt of advance copies of Elgar's new choral songs, and has chosen two for local use. One is "Death on the Hills," and the other "Love's Tempest," both very d amatic works, which should prove as effective as Coleridge-Taylor's "Sea-drift." A fine choral ballad by Max Bruch, "On Jordan's Banks," will also be included in the repertoire. Reorganization of the chorus is new in progress and Dr. Ham reports the addition of a number of excellent young voices. The assisting artists next year will be Maggie Teyte, the great English soprano, and Kreisler, the violinist.

* *

Among the artists who will be heard in Winnipeg under the management of Mrs. E. M. S. Fite, is Miss Maggie Teyte, the English prima donna soprano, whose recital is announced for February 9th.

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ST. JOSEPH'S ACADEMY, LINDSAY

MISS KATHLEEN MEEHAN of Port Arthur, a talented pupil of St. Joseph's Academy, Lindsay, gave a successful graduating recital in piano at the hall of the Toronto College of Music, rendering very artistically the following numbers: Bach, "Prelude and Fugue in B flat"; Beethoven, "Sonata, Op. 57, Allegro"; Chopin, "Fantaisie Impromptu, Op. 66"; Weber, "Rondeau Brillant, Op. 62"; Macdowell, "Polonaise, Op. 46 No. 12"; Liszt, "Rhapsodie, No. 12"; Ibiller, "Concerto in F sharp minor, allegro."

Two vocal numbers, the "Enchantress" (Hatton), and "Robert toi que J'aime" (Meyerbeer), were contributed by a promising young soprano, Miss Beatrice Johnson, pupil of Dr. Torrington.

* *

AMERICAN GUILD OF ORGANISTS

AT the annual meeting of the Ontario Chapter of the American Guild of Organists, held May 19th, the following officers were elected: Dean, T. J. Palmer, A.R.C.O., Sub-Dean, W. H. Howlett, Mus. Bac.; Secretary, T. Alexander Davies, M.B.; Treasurer, Peter C. Kennedy; Registrar, G. H. Knight, Mus.Bac.; Librarian, Healey Willan, F.R.C.O.; Auditors, E. A. Bowles and Richard Tattersall; added to Executive Council, G. D. Atkinson, W. H. Dingle and David Dick Slater. After dinner at the Selby Hotel the new organ at St. Paul's Anglican Church was inspected and a choice programme given by Healey Willan, G. H. Knight and Richard Tattersall.

"JUDAS MACCABEUS" AT PETERBOROUGH

PETERBOROUGH, *May 1st, 1914.*

PETERBOROUGH is a growing musical centre, and has of late been launching out upon ambitious ventures. One of the latest of these was the production of "Judas Maccabeus" at the Grand Opera House, conducted by Mr. R. J. Devey. The oratorio was accompanied by the Toronto Symphony Quintette and the Peterborough Conservatory Orchestra, under the direction of Mr. Rupert Glidden.

Dr. Torrington, who conducted personally the grand finale, "Hallelujah, Amen!" spoke in high praise of the work of the chorus.

* *

MR. WALTER HOWE'S DRAMATIC RECITAL

MR. WALTER HOWE of the Canadian Academy of Music gave a performance of Derrick's comedy, "Confusion," in the Forester's Hall on May 14th, to a very large audience. Mr. Howe's wide experience as an actor and stage manager was very evident in the work during the evening. There were no hitches, no constant prompting and little or no awkwardness in the acting. Mrs. Percy Kane, as *Rose Mumbleford*, was dignified and natural. Miss Edith M. Carruthers, as *Lucretia Trickleby*, played the elderly maiden aunt to perfection. Miss Olive Glendon was charming as *Violet*, while Miss Bernice Gould, as the maid, was exactly the correct thing. Mr. Howe, as *Christopher Blizzard*, acted the querulous and yet scheming old gentleman in a way that brought continual roars of laughter from the audience. Mr. Martin Griffith, as the very young husband; Mr. Walter Mempes, as the

ardent lover; Mr. Ward Price, as butler; Mr. Ronald Brydon, as the doctor; Mr. Claude Mempes, as the detective, all played naturally and convincingly. Between the acts solos were given by Miss Florence MacKay, pianiste, and Mr. Roy Webster, 'cellist. The accompanist was Mr. Edwin Gray.

* *

TORONTO CONCERTS

David Ross' Pupils.—The annual Evening of Song given by the pupils of David Ross, the well-known vocal master, of the Hambourg Conservatory of Music, at Columbus Hall on May 7th, fully justified all expectations. An audience that taxed the seating accommodation of the hall to its utmost capacity generously and enthusiastically applauded every number.

The recital was one of the best pupils' recitals given this season. All taking part sang with ease and with a stage presence that did not only them but Mr. Ross a great deal of credit, but with great brilliancy of tone and tenderness. While each number was exceptionally good, those that seemed to win the greatest popularity were those of Miss Pearl Brock, who sang a song by Spross, Kenneth Angus who gave the Prologue from "Pagliacci", and Miss Christina Irvine, with "Charming Marguerite," an old folk-song from the French. Miss Laura Homuth contributed two delightful French songs.

Dr. Russell Marshall, who sang a *berceuse* by Godard, proved to be a most sympathetic accompanist.

* *

The Toronto Conservatory of Music annual concert at Massey Hall, April 30th, attracted an audience of close upon three thousand people. The numbers on the programme were all of sterling musical quality, but they had the universal popular appeal. The Toronto Symphony Orchestra opened the concert with a bright performance of Dvorak's "Carnival Overture," and later gave Jarufelt's charming "Berceuse," and the same composer's "Praeludium," which was encored and was repeated.

Miss Frances Wood, a violin pupil of Mr. Frank Blachford, gave the Andante from Lalo's "Symphonie Espagnole," with refinement of tone, and with an expression that was dignified and free from exaggeration. Miss Ruby Sargeant, contralto, a pupil of Miss Mabel Henderson, in Gluck's "Divinités de Styx," sang with uniform mellowness of tone and symmetry of phrasing. Miss Mona Bates, a pupil of Viggo Kihl, roused the audience to enthusiasm by her admirable rendering, technically and musically, of Liszt's "Hungarian Fantasie." Miss Mary Hallman, pupil of Dr. Edward Broome, a contralto, sang the Schubert "Erl Koenig" with a mellow quality of tone throughout and with a fine perception of its dramatic opportunities towards the climax. Miss Ethel Armour, a pupil of Miss Ethel Shepherd, did credit to herself and teacher in her rendering of the exacting scena and aria "L'Insana Parola," from Verdi's "Aida." Miss Marie O. Whyte, a pupil of Mrs. Adamson, in Sarasate's "Ziguenerweisen" played with sympathetic tone in the introduction and andante and with a light flexible staccato in the last movement, the tripping delicacy of which was sustained to the end. A special triumph was won by four vocal pupils of Dr. Ham, Miss Pearl Forfar, Miss Holly Whitting, Miss Zeitha Barwell and Miss May Wilkinson, who sang Maderati's "Spring" for quartette with orchestra. The melodic outline of the composition is very clear, but quite effective and with the charm of orchestral accompaniment, transported the hearer almost to the atmosphere of opera comique. Mr. Ernest D. Caldwell, baritone, a pupil of Mr. H. J. Lautz, gave a vocally smooth and a well-phrased rendering of the Prologue from "Pagliacci." Miss Marjorie Harper, a gifted piano pupil of Mr. Frank Welsman, gave an admirable technical performance of the "Moderato" movement of Rubinstein's D minor Concerto, supplemented by intelligent interpretation and excellent command of tone nuances.

* *

The students' annual concert of the Canadian Academy of Music at Massey Hall, May 28th, was attended by a large and appreciative audience, who gave liberal recognition of the results of the work of the faculty as evidenced in the very creditable showing of the pupils who contributed to the programme. The vocalists were all pupils of Signor Morando. Mrs. John A. Macdonald, who sang Wagner's "Elsa's Dream," won a triumph by her clear tone quality, with its refreshing freedom from the tremolo, and her intelligent interpretation of the music. Miss Marjorie Dennis, who is still a juvenile, sang with sympathetic quality of voice and easy flexibility of technique, the "Mad Scene" from "Lucia." Her voice has gained somewhat in warmth of colour since her first appearance in this city. She sang the cadenza in alternation and concert with the flute, excellently played by Mr. D. F. Dineen, with ease and purity of intonation. Miss Lillian Steinberg and Miss Blake Lister and Jas. A. Sutherland sang the great trio from "Faust" with distinction of ensemble. Miss Edith Turnbull, a pupil of Mr. Kirschbaum, played the Largo and Rondo of the piano concerto of Bee-

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thoven in C major with a good singing touch and refined phrasing in the slow movement, and with crisp rhythm and metre in the Rondo. Miss Ruth Kemper, a pupil of Mr. Van Kunitz, who appeared to be a girl of about eleven years of age, made a conquest of the audience by her performance of Viotti's concerto violin (the Allegro) which she rendered with neat execution and a tone that was transparent and musical. Mr. Roy Webster, pupil of Geo. A. Bruce, played Max Bruch's violoncello solo, "Kol Nidrel," with a mellow, sustained singing tone in the enunciation of the theme, and with facility of technique in what may be called the ornamental passages. He had the advantage of using a violoncello by Foster, one of the old masters, uncommonly mellow and equal in tone. Miss Florence McKay, a pupil of W. F. Pickard, gave a brilliant and plastic rendering of Moskowski's Valse in E major for piano, and Miss Angela T. Breen, pupil of Peter C. Kennedy, played the Andante and Molto Allegro of Mendelssohn's piano concerto in G minor with refinement of style in the slow movement and brightness and vivacity in the Allegro. The orchestra of the Academy, reinforced by a number of musicians from the Toronto Symphony Orchestra, and admirably conducted by Mr. Alfred Bruce, distinguished themselves in the Andante and Scherzo and finale of the C minor Symphony of Beethoven, and the Wagner "Rienzi" overture. One may specially praise the work of the violoncellos in the Beethoven "Andante."

—*The Globe.*

* *

Another very interesting recital was given on May 4th in the Conservatory of Music Hall by the pupils of Miss Jean Williams and the high state of proficiency to which these pupils have been brought has been the subject of much comment. The first thing noticeable is the fine voice production which every one exhibits; then the intonation was true in almost every case. Added to this were splendid interpretation, noticeably in a "Hindoo Song", Bamberg, Miss Winifred Lugsdin; "Depins le Jour," Charpentier, Miss Rae Gallagher; "Divinités de Styx," Miss Gertrude Sirrs, and "The Birds," "Noel," Chaminade, Miss Jean Knox.

"Canto di Leila" Von Suppe, was beautifully sung by Miss Dorothy Phillips with violin obligato. Miss E. W. Holmes, who made her first appearance, sang very sweetly and with much expression "One Fine Day," "Madame Butterfly", Puccini, and Miss Constance Burk sang the "Lullaby" from "Jocelyn" also with violin, in a very artistic manner, her high *pianissimo* being remarkable. Miss Mabel

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Gould, who sang "Oh! My Lyre Immortal," Sapho, Gounod, is the possessor of a fine mezzo-soprano voice and much dramatic power. Miss Williams was assisted by Miss Lena Hayes, Miss Laura Baker, a clever pupil of Mr. Blachford, and Mr. Blackman, a pupil of Mr. Atkinson, at the organ.

* *

Miss H. Ethel Shepherd of the Toronto Conservatory of Music, and deservedly one of the most popular of our leading singing teachers, gave a successful recital May 9th with over sixty of her pupils before a capacity audience in the concert hall The soloists, sixteen in number, were all extremely pleasing and evidently well and carefully trained, Mrs. Carl Ahrens submitting a charming group of songs by Wagner and Max Bruch with innate refinement of style and diction, while Mrs. Denison D. Dana was once more graceful and convincing in a delightful aria by Mozart, "Fors 'e lin" from "Traviata," and Rossini's celebrated air from the "Stabat Mater." The Misses Aileen Kemp, Muriel Bruce, Ethel Armour, Sydney Aird, Joy Ryan, Mildred Graydon, Jean McMichael, Lottie Annable, Gertrude Seldon, Stella Lamb, Cosie Woods, Bessie Hutchison and Mesdames Byrne and Stanbury all gave excellent renderings of standard songs, Miss Nan Gunn in particular scoring a decided triumph by her splendid interpretation of "Hear Ye, Israel," from Mendelssohn's "Elijah." Mr. Leo Smith, the popular 'cellist; Mr. Frank Blachford, violinist, and Mr. Healey Willan, organist, were the assisting instrumental artists, Miss Shepherd herself supplying all the piano accompaniments in her usual finished manner.

* *

Arthur Blight has been giving a series of pupils' recitals, and on Monday evening, May 18th, gave what proved to be one of the best. Miss Graham, soprano, has a voice of fine musical quality; Charles Stanley, an unusually sonorous, rich and beautiful baritone, and Willian Ruttan, a high tenor of pleasing quality. The opening number, "The Voyagers," a duet taken by Miss Graham and Mr. Stanley, was sung splendidly, Mr. Stanley following with "The Floral Dance," and "The Wolf," and later a group by Cadman, Ware, Clustsam, and "King Adamastor," from "L'Africaine," in all of which he scored a pronounced success. Miss Graham sang several solos, a group of songs by Cadman, and "Re dell'abisso, affretatti," Verdi; "Voce di donna o d'angelo," Ponchielli, revealing many excellent qualities of production and interpretation, while Mr. Ruttan, in "Nita Gitana," "Il Bacio," and "M'appari" sang with flexible voice and graceful phrasing. Fraser Allan, pupil of W. O. Forsyth, played most acceptably the Chopin Polonaise, Op. 40, and "Liebestraum," No. 3. Liszt. Throughout the season Mr. Blight's pupils have been greeted by large audiences, and his closing one of this season is looked forward to with special interest. Vera Hagerman was a clever and sympathetic accompanist.

* *

On Tuesday evening, May 12th, the pupils of Mr. Zusman Caplan, the young, talented violinist, gave a most delightful recital in the Hambourg Conservatory of Music when the hall was filled to capacity by friends and music lovers.

An entertaining and interesting programme was given.

It would be difficult to pick any individual for premier honors; suffice to say that the pupils all acquitted themselves very creditably, which again fully demonstrates Mr. Caplan's ability as a teacher.

Some of his pupils are showing astonishing form, many of whom are fast forging to the front by their wonderful progress made under his tuition.

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his career, his services as soloist, conductor, teacher and orchestral work being constantly in demand. He is now recognized as one of Canada's foremost violinists.

* *

Miss Hope Morgan's Recital.—A society audience filled Foresters' Hall on May 16th at the recital of song by advanced pupils of Miss Hope Morgan. A widely varied programme attested to the versatility of Miss Morgan's teaching. A surprise was the singing of the "Lucia" aria, "Regnava nel Silenzio," by Mrs. E. Freyseng, who won a triumph by virtue of a soprano voice of clear timbre, good range, brilliancy of vocalization and neat execution of the florid work. Mrs. Freyseng made another success in the duet with Miss Keefer, Brahm's "Gipsies' Song." In the valse from "Mireille," Mazie Tucker revealed a voice of sweetness and good phrasing. Kathleen Gorrie, another sweet singer, with good enunciation, was at her best in Lehmann's "The Wood Pigeon." Jeannette Barclay sang with naivete and prettiness Bishop's "Should He Upbraid." Norah Moore, who has a sympathetic mezzo, sang with credit a group of three songs, evenly sustaining the mellow quality of her voice. Elsie Keefer, who has an attractive voice, sang very engagingly and without straining sentiment. Mrs. W. G. A. Lambe rendered in warm colored tones and evenness of phrasing the "Il est Doux," by Massenet. Mrs. W. B. Raymond sang daintily and with good intonation the "Caro Nome," and the "Lo! Here the Gentle Lark" with brilliancy and delightful charm of style. Marjorie Rogers won a triumph in Hahn's "Invictus" which was admirable in declamation, broad in style, and rich in tone quality. Other pupils who revealed uncommon gifts and talent were Helen Warren, Ella Harcourt and Mrs. Hutchison. Mr. Semple assisted with a fine flute obligato.

* *

Edith M. Parker's Recital.—The song recital given May 21st by Miss Edith M. Parker, the well-known Toronto mezzo-soprano, in the recital hall of the Canadian Academy of Music, afforded great pleasure to an audience that filled the auditorium. Miss Parker, in a wide range of numbers that embraced English, French, Italian and German compositions, once more displayed to advantage her versatility of interpretation and the attraction of a voice of color and substance. She had the assistance of Mr. Frank Converse Smith, violinist, who played,

among other numbers, Sibelius' "Valse Treste," Macmillan's "Causerie," and the Schubert-Wilhelmj "Ave Maria," with excellent tone, technique and style; Mr. Brophy Ferguson, a baritone of mellow voice and smooth method, and Miss Louise Honsinger, pianist, who proved herself not only an able accompanist, but an accomplished ensemble player in the duo-sonata by Grieg, Op. 8, for piano and violin. The programme was specially acceptable in its avoidance of adherence to one school of music, its variety sustaining interest throughout.

* *

Mr. Herbert Fryer, the English solo pianist, who recently gave a recital in Covocation Hall, confirmed the favorable impression he then made at his concert May 1st at Forester's Hall. In a selection that ranged from the naive and transparent compositions of Haydn and Beethoven, in his conventional presentation of German dances, to the more modern music of Mendelssohn, Brahms, Liszt, Chopin, and, last of all Debussy, Mr. Fryer proved himself to be a pianist of sensitive temperament, fluent technique, and also of a keen susceptibility to the poetic impulse of his music. His rendering of Liszt's "Consolation" and "Etude de Concert" and a group of Chopin numbers, was admirable in contrasted style, variety of tonal color, and sympathetic appreciation of the characteristic play of mood of the composer's music. Three preludes of his own composition were very attractive. both in construction and melodic appeal. The recital, which was attended by a representative musical audience, won a critical verdict of approval.

* *

Pianoforte pupils of Richard Tattersall gave a very interesting recital at the Canadian Academy of Music last month. The playing was of a very high order of merit, and justified Mr. Tattersall's great reputation as a teacher. George Coutts' playing of the Beethoven Concerto in C Minor, and the Brahms' Rhapsodie in B Minor, Op. 79, deserves special mention, while the performance of the youthful Alfred Brodie was naive and pleasing. The other pupils taking part in the programme were: Mrs. Kirkness, Vera Latimer, Ernest Richardson, Mollie Law and Dora Connor.

* *

Saturday afternoon, May 16th, Mrs. J. W. Bradley, of Toronto Conservatory of Music, entertained her pupils at her home. A musical programme was given, and thoroughly enjoyed by the large number present. Miss Yates gave several piano selections. Mrs. Young sang a group of songs in her usual vivacious and temperamental manner. Later in the evening Bruce Bradley, and Mr. Young sang several songs and with Mrs. Young a delightful trio "I Naviganti," was rendered, the melody and blending of the voices causing unstinted applause. Many of Mrs. Bradley's out-of-town pupils stayed over for the occasion.

* *

The Toronto Conservatory of Music String Orchestra annual concert in the Conservatory Music Hall, May 19th, had a special significance in that it announced the retirement of Mrs. Drescher Adamson from the position of conductor, which she has for so many years filled with infinite credit to herself. The occasion was an affectionate tribute to the services of Mrs. Aadmson in developing talent in the players of string instruments, the audience filling the hall completely, and the reception given her being spontaneous in its unanimity of enthusiasm. The orchestra, which had the assistance at a few points of members of the Toronto Symphony Orchestra, played with excellent ensemble, a refined quality of tone, and good technical execution. The opening number, Mozart's overture to "The Magic Flute," in which the organ filled in the solo wind parts, was notable for sustained breadth of tone and expressive phrasing in the introduction and crispness of execution in the allegro. In the Godard "Adagio Pathetique" the violins sang with a fine unisonal singing tone, impressive in its unity. The effective arrangement of this number was made by Mr. Frank E. Blachford. Two numbers by German, Gillet's "Loin du Bal," and the Adagio from Haydn's Farewell Symphony, in the presentation of which the orchestra players, each presented with a candle light, steal away from the stage, after blowing out their lights, leaving the conductor alone in next to darkness. The humor of this fancy of Haydn's is somewhat naive, and scarcely pointed enough for these days. The orchestra won special praise for the German and the Gillet numbers, which were rendered with appropriate spirit and delicacy, as the different numbers required, Mrs. Adamson was the recipient of an almost embarrassing number of floral offerings. The orchestra had the assistance as soloists of L. Marvine Rathbun, a baritone of mellow voice, and Miss Elsie D. Adamson, violoncellist, who displayed an appealing, sweet singing tone in her number by Popper.

* *

The German Club gave a very delightful little concert May 23rd. The audience was a select one of invited guests, and the event

partook of the nature of a society function. The programme was opened by Mr. Paul Wells, solo pianist, who gave an exquisitely finished rendering of Beethoven's Minuet in D flat, and a splendid exhibition of his command of the "crescendo" and "decrescendo" in the Beethoven-Rubinstein "Turkish March." He closed the programme with the Weber-Tausig "Invitation to the Dance," his performance of which was thoroughly artistic, both in technic and interpretation. He was associate with Mr. Frank Blachford in the Schuett suite for piano and violin, the result being a most appealing ensemble. Mr. Blachford, who was in his best form, played also two solos, "A Memory," by Gena Branscombe, and "Liebes Freud," by Kreisler, which as rendered were two little gems. Tone production and bowing were masterly. The vocalist was Miss Angela Von Szeliska, whose mezzo-contralto was heard to advantage in Beethoven's beautiful "Adelaide," Wagner's "Träume" and numbers by Rubinstein and Reger. In her rendering of the Beethoven song Miss Szeliska revealed a sympathetic appreciation of the music. Her voice, which is not a powerful one, was managed with judgment, and her phrasing showed discriminating taste. As a debutante in concert work she showed rare control of her vocal powers. An attractive personality added to the effect of her efforts, and she won warm applause. After the concert refreshments were served.

* *

Miss Mabelle Allin of Lucknow, Ontario, gave a graduating piano recital at the Toronto College of Music on Thursday, May 8th, presenting the following programme: Chopin, "Military Polonaise"; Karganoff, "Valse Caprice"; Paderewski, "Melodie"; Weber, "Polacco Brillante"; Wieniawski, "Valse de Concert" in D flat; Beethoven, "Sonata" Op. 26, andante and variations; Liszt, "Hungarian Rhapsodie" No. 12; Mendelssohn, "Capriccio Brillante" Op. 22.

Miss Allin gave an intelligent rendering of all these numbers, displaying facile technique, and her teacher, Mrs. G. H. Smith, Mus. Bac., is to be congratulated upon her pupil's success.

Miss Eileen McGann, a young soprano, assisted by Miss Allin, sang "Sunbeams" by Donald, and "Carmena" by Wilson, very pleasingly. Miss McGann is a pupil of Dr. Torrington.

* *

Miss Norma Flara Cumming, a young pianist of talent, and a product of the Forsyth Studio, gave a fine recital to a crowded house in the Margaret Eaton Hall recently, and met with most gratifying success. She had the assistance of Mr. William Sims, a pupil of Mr. Arthur Blight.

* *

The following pupils of Mr. W. O. Forsyth appeared in recital at the Margaret Eaton Hall on May 14th and all met with excellent success in a programme of great merit. The Misses Fannie Singer, Rosa Goldberg, Geraldine Allison, Norma Mitchell, Edna Dickie, Birdie Mitchell, Evelyn Sinkins, and Mrs. Vernon Rudolf. All played with fine style, and splendid technical equipment. Miss Beatty, a pupil of Miss Strong, sang several songs with excellent effect.

* *

An interesting organ recital was given in the Metropolitan Church Saturday afternoon, May 16, by Mr. A. W. Taylor and Mr. F. H. Wilkinson, pupils of Mr. T. J. Palmer.

Mr. Taylor gave a good rendering of Mendelssohn's Sonata No 6 in D minor; Fugue in G minor Bach; The Toccata from Suite Gothique, Boellmann, and Johnston's popular "Evensong."

Mr. Wilkinson proved equally successful in Rheinberger's Introduction and Fugue from Sonata No. 12 in D flat; Cantilene, Wheeldon; Reverie, Lemare, and the famed "Triumphal March" by Hollins. Both students gave a creditable rendering of the different numbers and demonstrated a sound conception in the different branches of organ technique. The work reflected great credit on their teacher, who is to be congratulated upon the success of his pupils' work.

* *

AULD SCOTCH NICHT

The choir of Knox Presbyterian Church, under the direction of Mr. M. H. Fletcher, conductor of the Schubert Choir, gave their annual secular concert May 5th in Guild Hall before a capacity audience. The programme was called an "Auld Scotch Nicht," and was composed entirely of Scotch music. The choral numbers were all unaccompanied, Leslie's "Scots Wha Hae," Bantock's "Cameron Men," "The Auld Man," "Green Grow the Rashes," "The Hundred Pipers" were enthusiastically encored and had to be repeated. In all these numbers the choir sang with good tonal effect and delicate shading. But while the work was distinguished by restraint and power, the enthusiasm of the singers, always a feature of Mr. Fletcher's choruses, was as marked as ever. Natural enunciation was also in evidence. Solos were sung by Misses G. Fletcher, Edith Keffer, Irene Chivrell and Messrs. N. Hooke, P. M. Skitch,

E. Wilson and A. Kilgour, all of whom have excellent voices and were compelled to respond to encores. Two readings were given by Miss Etta M. Pugsley. A piano solo by Dr. Harvey Robb was rendered in his usual artistic manner, and the bagpipe selections by Piper MacLeod of the 48th Highlanders greatly amused the Scotchmen present.

* *

Mr. J. Farquhar Murray, tenor, who was last season on the staff of the Toronto Conservatory of Music, has left town for the summer for his vacation. He will visit friends in New Jersey, New York, Florida and Kentucky, returning to Toronto about September 10.

* *

NEW MUSIC

Messrs. Boosey & Co. announce that of the nine songs submitted in their April new issues, three are by American composers, a departure which they hope will, by its incentive, impart an international character into their future publications. In having secured the rights for Great Britain and the Colonies on the works of Charles Wakefield Cadman and other representative American composers, the London house of Boosey & Co. has already shown its interest in this policy.

The "ballad" form of song, as distinct from the laboured "art" type, is rapidly coming into its own again, and it is gratifying that some of our present day composers are giving attention to the trend of public favour in this direction. When one considers the songs that have made history—and the house of Boosey & Co. has been identified with not a few of them—the ballad stands out prominently. Unfortunately the sad mis-use of the title in recent years has engendered in our younger generation a distorted conception of the real ballad of melodic inspiration, but, thanks to the efforts of educational authorities all over the country this is being surely and effectively remedied.

The two numbers by Vernon Eville, a young native composer, have a freshness and individuality, marking them as the spontaneous expression of a richly endowed creative faculty. "Thy Valentine" is a song of tender and sincere sentiment with a melody that is perfectly vocal. It is just the kind of a song that will appeal to all grades of singers. Both verses and music of the other song, "Audacity," are equally clever. A point of view, well hidden until the last stanza, imparts a touch of audaciousness that should make it immensely popular as an encore number.

Ralph Cox, another new-comer, is responsible for a short song entitled "Forget." The effectiveness of this number lies in its delicate shadings and beautiful nuances of expression, which should make it very acceptable in a recital group.

"Waiting," by Cuthbert Wynne, is a well-balanced song of pure ballad style, written in a modernized form, and eminently suitable for drawing room rendition.

Mrs. Amy Woodforde-Finden has made an exceptionally clever piano transcription of her celebrated song cycle, "Four Indian Love Lyrics." The original form of the compositions has been closely adhered to and the carefully marked phrasing and pedalling will help the performer to produce all the expressive shadings and salient points of atmospheric beauty that made the vocal numbers so successful. This transcription should, on account of its completeness, prove of great interest to teachers and piano soloists.

* *

Messrs. Joseph Williams, Ltd., London, publish this month a fine song by Thomas Moore, entitled "Evening" (How dear to me the Hour), the music of which is by Bertram New-

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stead. For a contralto or baritone who can sing sympathetically it will make an excellent soft number. "Island of Dreams," by Esting Wayland, is a type of song which is rather unusual for baritones, and on that account will doubtless be welcomed by them. It is in 6-8 time and has a lullaby strain running throughout. "An Autumn Hush Song," by Dorothy Hill, is an artistically written song for contralto and needs very refined singing. A good singer will be able to make a lot of it. "My Scotch Lassie," by Frank Jephson, is not unlike Harry Lauder's type of song, particularly "I lo'e a Lassie." It will doubtless be popular. A short cantata for treble voices, written by Edgar L. Bainton, entitled "The Making of Viola" is composed of three choruses, which are dainty and bright, and have very effective accompaniments. The "St. Cecilia" series has got three numbers added to its list this month, viz., "Winter," "A Chill," and "Song of the Shepherd," by Edgar L. Bainton, E. Bristow-Farrar, and A. C. Bunten respectively. This series is for ladies' voices or choirs, and is admirably supplying a long-felt want.

Walton O'Donnell has written two lyric poems for the piano, "When the Sun is Setting," and "Before the Dawn."

Number one is set to a rather unusual measure at start and finish, viz., 5-8, and the second movement is thickly interspersed with short stretches in 7-8 time. Number two is of a somewhat fantastic nature and will take a considerable amount of technique. "Seven Rhythmic Dances" under one cover, by Jaques Dalcroze, are melodious and fairly easy.

* *

LOOKING BACKWARDS

By Arthur Shattuck

Nearly everybody nowadays pays some attention to music and a very great many people seem to regard it as one of the modern arts. In architecture or sculpture in its impressive phases one naturally goes back to the days of ancient Greece and Rome. When one regards painting the thought centres on the time of Raphael and Michael Angelo and with the thought of music as a fully constituted art, common consent seems to point to the advent of John Sebastian Bach.

In architecture, sculpture, and painting there are ancient examples which speak to us to-day much as they spoke to the first beholders centuries ago. When considering poetry, the voice of some of the oldest may be said to be as fresh and clear to-day as it was in the generations in which it arose. A notable instance is the Bible, which even thrills through the deadening effect of an ancient and at present unspoken tongue.

But looking backwards in music we soon cease to hear its living sound and from its primitive effects comes no echo save through the imagination. The notes of the musicians of old are gone as completely as their contemporary bird notes, yet distinctive evidences of music appear as far in the past as any light extends.

When one stops to ponder over this the impression becomes deep rooted that there is a continuity in musical art dating back to the very dawn of creation. There never was a dearth or decline in music nor was there a gap—there are only a few pages lost out of the history of the art. If the links of the chain appear to be broken it is only because the historians have not yet discovered how to connect them.

During my recent travel in Egypt I was greatly interested in the hieroglyphic records which show that thousands of years ago the harp, the guitar and the cithara were in common use. Some of the enthusiastic archaeologists with whom I talked declared they still had hopes of uncovering some actual records of the music performed during the Rameses dynasty.

To some this may seem a bit optimistic, but when one recalls that only a short time ago these archaeologists found a harp in the tomb of Rameses II., where it had reposed beside its royal master over three thousand years, there seems to be some reason for the hope expressed. This three-thousand-year-old harp was in an excellent state of preservation. The strings were cat gut and were in marvelously good condition.

Nero, the last of the Caesars, whose name has always been synonymous with infamy, was known to be not only a great singer, but also an excellent performer on the cithara. Of course he did not play the fiddle while Rome was burning—the story to the contrary notwithstanding. The fiddle was unknown then. He might have played on his cithara as he watched the flames devour the Eternal City, but even this is now disputed by impartial records which show that Nero directed the fighting of the flames.

As a singer and a performer on the cithara Nero charmed the citizens of Athens, and in Nero's time Athens was in its zenith as the centre of art and culture. The citizens of Athens awarded Nero a thousand crowns for his musicianly accomplishments and these he brought back to Rome when he returned to take the reins of government of the then leading empire of the world. The words of the songs which the "golden voiced" Nero sung are known, but the music—which brought the plaudits of the citizens of both Athens and Rome—not a note of it remains.

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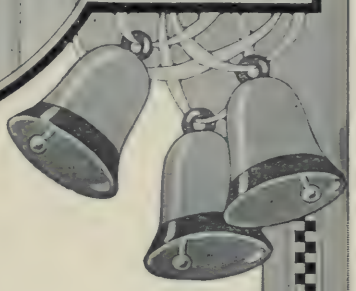

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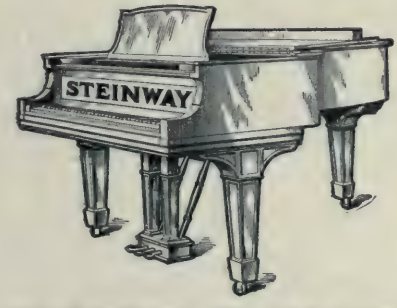

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CLARENCE LUCAS

CLARENCE LUCAS was born at Smithville, Ont., half way between Hamilton and Welland, on October 19th, 1866, where his father, the late Rev. Dr. D. V. Lucas, was then stationed. When he was barely a year old he nearly lost his life in one of the floods of the Grand River. If the Indians from the reservation had not come with their canoes and rescued the mother and her infant composer from their marooned buggy this sketch would never have been written. During his childhood Clarence Lucas lived in Waterford, Grimsby, Farmersville (now called Athens) Maitland, Brockville, and in Stanstead, Que., during which period his mother was his only instructor in music. It was in Stanstead, just on the northern border of Vermont, that a music teacher at the Stanstead College discovered that young Lucas had the gift of fixed pitch and could name instantly not only any note sounded on the piano, but provided by any means whatsoever. A year later, when Clarence Lucas was twelve years old, a church was offered to Rev. Dr. Lucas in Montreal. It was in that city that the serious musical training of the future composer began. His parents, however, were by no means disposed to make a musician of their first born, especially after the brilliant work he did at school, where he carried off thirteen prizes, a bronze medal and a three year scholarship for the high school, preparatory to McGill University. But music more and more took up his time and school became uninteresting. Rather than continue at a school he disliked, and refusing to enter the church to follow his father as a pulpit orator, he left home and earned his living for a time as a trombonist in a theatre orchestra. His parents eventually withdrew their opposition to his musical career and did all that the limited means of a Methodist preacher would allow them to do for his education as a musician. He was only about fifteen years of age when he organized a small orchestra among the boys at the high school. After he left school he conducted a more ambitious orchestra and gave concerts in Montreal. He also played

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trombone in a military band, and one of his earliest recollections of Toronto was a visit to this city with his regiment with an enormous bearskin shako on his youthful head and a padded scarlet coat on his slender back. In 1885, he gave a piano recital in the Queen's Hall, Montreal, and left for London, England, a few weeks later. It was in the summer of 1886 that he heard Rubinstein in Liverpool, Manchester, and London. He thereupon decided to renounce all ambition as a pianist. Exactly nineteen years later, in 1905, Clarence Lucas had occasion to play the accompaniments to some of his songs which were being sung at a concert in the Free Trade Hall, Manchester, and he says that he never will forget his sensations when first walking on the platform where Rubinstein had shattered all his early dreams of being a pianist.

In August, 1886, he went to Paris where he studied under Theodore Dubois at the Conservatoire, giving all his time to musical theory. Dubois, in fact, insisted that he should do all his work without an instrument of any description. That is the reason why Clarence Lucas now can read music like a book, hearing it with the eye, so to speak. His fixed pitch and his knowledge of the orchestra enables him to see mentally as if printed on paper any sound or combination of sounds he hears. Many years of conducting have of course only strengthened his ability to see with the ear and hear with the eye.

In 1888, Clarence Lucas spent some time in Rome and Florence. He returned quickly to his native land and joined Dr. Torrington's staff of teachers at the newly organized College of Music. In 1889, he was appointed musical director of the Hamilton Ladies' College, in King Street, Hamilton, where his mother had been educated.

In 1890, he became professor of harmony, counterpoint, composition, and lecturer on Musical History in the Utica, N.Y., Conservatory of Music, and he resigned reluctantly the conductorship of the Hamilton Philharmonic Society, which had flourished successfully during the year he conducted it.

In 1892, Clarence Lucas went again to Europe, spending some time in Berlin, with an extended holiday in Holland. By the autumn of 1893, he had drifted to London, where he remained till July, 1906. There he became proof reader and manuscript reviser to Chappell and Co., Limited, the Bond Street music publishers, at the same time finding time for teaching musical theory and conducting the Westminster Orchestral Society. He always speaks with

pride of his two pupils in musical theory who are famous as executive artists throughout the world—Mark Hambourg, the London pianist, and his brother the violinist, Jan Hambourg, at present of Toronto. Guy d'Hardelot, the well-known song writer is Clarence Lucas' most successful composition pupil.

During the eight years he was at Chappell & Company's manuscript work, Lucas was also cultivating his literary talent by writing for various English and American newspapers. Then a calamity occurred which changed the whole course of his life. He lost his eyesight for a time and was obliged to give up all his writing, composing, and editing. Then he fell back on his former occupation of orchestral conductor and started out as director of an Irish musical play for which he had composed most of the music. Next season he became one of George Edwardes' conductors and toured the British Isles repeatedly at the head of the lavish and spectacular Gaiety productions which have made the name of George Edwardes familiar to the theatrical world of England and America. After conducting at a dozen London theatres, including the Gaiety, Clarence Lucas, through the introduction of David Bispham, was engaged by the late Richard Mansfield to supervise, arrange and conduct Grieg's music in his production of Ibsen's "Peer Gynt." The tour began in Chicago, and extended to St. Paul, Omaha, St. Louis, Atlanta, Birmingham (Ala.), Washington, Pittsburgh, Philadelphia, and ended abruptly in New York with the death of Richard Mansfield. Clarence Lucas was then engaged by Sousa to make a vocal and piano score from the full score of his new opera. When Denis O'Sullivan came out from England with the Irish musical play "Peggy Machree" he at once engaged Clarence Lucas, who had composed most of the music, to conduct it. This play began with enormous success in Chicago. But at the end of the second week Denis O'Sullivan died in Columbus, Ohio, and Lucas returned to New York, where he conducted at several theatres for George Cohen. Meeting the late Marc A. Blumenberg by chance in Fifth Avenue he was offered a position on the staff of the *Musical Courier*, which he at once accepted. At the present time Clarence Lucas is one of the editors of that famous musical newspaper and lives in New York. His editorial work does not take up as much time as conducting or teaching and he has consequently more time for composing than he ever had. He lives entirely by his pen and says he means to do no more conducting or teaching. He is happy in his present occupation and his only regret is that his work is in New York and not in London, for which city he has an unalienable affection.

He took his degree of Mus. Bach. at Toronto University as long ago as 1893. In London he was a member of the Royal Colonial Institute, and of the British Society of Authors. His hobby was at one time the making of violins, and his eldest daughter, who is the musical head of a ladies' college in Jamaica, British West Indies, plays one of her father's instruments. Of late, however, he amuses himself with book binding which he finds of service in collecting and restoring the rare and sumptuous volumes of his library. A list of his principal works is to be found in Grove's Dictionary of Music and Musicians and need not be reprinted here. It is enough to say that this Canadian composer has had his orchestral works played at the London Philharmonic Society concerts, at Sir Henry Wood's Queen's Hall concerts, at Sir Augustus Mann's Crystal Palace Orchestral concerts, at Theodore Thomas' orchestral concerts in the Chicago Auditorium. Of his many smaller works it is unnecessary now to speak. We believe, however, that Dr. Vogt and his Mendelssohn Choir are at present rehearsing a five part unaccompanied setting of Poe's "Bells" with music by Clarence Lucas.

Our front cover photograph shows the composer as he is, for it was taken in New York, June 15th of the present year.

* *

MENDELSSOHN CHOIR TOUR

According to a report made by Mr. G. H. Parkes, president of the Mendelssohn Choir, he has made the following arrangements for the European tour:—The choir will leave Toronto on either April 19th or 20th, 1915, and will sail from Boston, giving en route concerts in Boston and Montreal, the dates of which will be arranged later. The party will land at Liverpool and will reach London on Saturday, May 1st. There will be a rest until the night of Tuesday, May 4th, when the opening concert of the tour will be given in Queen's Hall, London, under the patronage of their Majesties the King and Queen. On the night of May 5th, the choir will sing in Liverpool, on May 6th in Manchester, on May 7th in Glasgow, and on Saturday, May 8th, afternoon and evening concerts in Edinburgh, Saturday, Sunday and part of Monday will be spent in this historic Scottish city. On May 10th the choir will sing in Leeds and on the 11th in Birmingham. Then a return will be made to London, where two more concerts will be given, a matinee and an evening

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performance, on May 12th and 13th. Altogether, six days will be spent in the British metropolis. The choir will next cross to Holland, and will sing there on the night of May 14th. Berlin will be reached on the 15th, and the choir will remain there until the 18th, enjoying a needed rest, and giving concerts on the 17th and 18th, which fall on Monday and Tuesday. On the 19th a concert will be given in Frankfort. Then the two other concerts will be given in cities to be decided upon later. One of them is likely to be at Wiesbaden. The last concert will be given in Paris, where two or three days will be spent. The choir will return to Toronto, June 1st. The tour will be kept within six weeks, and there will be twenty-two days on land. Fifteen concerts will be given, and there will be seven days when the choir will not sing.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by Clement Antrobus Harris.*)

THE London concert season is in full swing. As no concerts are given from the end of July until the beginning of October, the musical year consists of only some three hundred days, and the omission of Sundays, on which only some dozen or so of concerts take place, reduces the number to, say, two hundred and fifty days. Over a period of nine years there has been an average of four hundred and thirty concerts. This is not very far from two per day. But a large proportion are crammed into the London "season" from May to July. So the lot of the metropolitan musical critic is a busy one. In less than a decade our leading musical weekly has sent fifty-nine representatives to four thousand concerts. The record in one year was attained by "W. H. W." who reported one hundred and ninety-four concerts, and three hundred and eighty-four in two consecutive years. Six concerts is a not unusual week's work for an active critic. And yet we are an unmusical nation!

* * *

In the Scottish capital the outstanding event of the month has been the institution of regular organ recitals in the magnificent new Usher Hall under the auspices of the town council. At the recital by M. Widor, on May 27th, the Lord High Commissioner attended in state, which no doubt accounted in part for the hall being packed, and hundreds being turned away unable to get standing room. The King's representative was unfortunately late. The eminent French organist was in the middle of his superb

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organ symphony in F, when the Holyrood party arrived. Of course everybody stood up, and M. Widor had to metamorphose his theme into "God save the King." Add to this that he had hardly begun the toccata with which the symphony ends—the most sparklingly brilliant movement in modern organ music—when the solo organ cyphered badly and the performance had to be stopped once more till the defect was remedied. And it will be understood why, at a banquet in his honour later in the day, the distinguished organist of St. Sulpice, Paris, asked that he might not be judged by that afternoon's performance.

* * *

What, one wonders, is the record attendance at an organ recital? The capacity of the Usher Hall is, I believe, three thousand; that of the Albert Hall, and Crystal Palace, in London, at both of which recitals are frequently given, would be much greater than this. And doubtless America has something huge enough to take our breath away. A sounder if less impressive evidence of interest in organ music is average attendance at a series of recitals. And I am glad to see that Mr. Copplestone has had a usual attendance at S. Mark's, Bath, of over six hundred. Judged by the offertory as a standard the maple leaf would seem to be outdoing the oak; for I remember nothing in the Old Country to equal the average of $50 over forty recitals which I see has been reached by Mr. Frederick Chubb at Christ Church, Vancouver. Bravo, musical Canada!

* * *

But lest leiges of the king of instruments in the New World should hold their heads too high, let me remind them that the Old World still holds the record. Leastways I imagine so: for Frescobaldi's first recital in St. Peter's at Rome is said by Baini to have attracted no fewer than 30,000 people! And I remember reading, though I have forgotten where, that the performance lasted for five hours! History is silent as to how many attended the succeeding recitals." And some cynic will be saying that an inspection of a Frescobaldi volume of organ music would furnish an aggresively obvious solution of the mystery! There is a delightful old world Canzone in G minor, which I sometimes play as a voluntary; and if the composer's name were not given few would guess the Passacaglio in B flat to be three hundred years old. But five hours of these fugues, toccatas, ricercas, canzonas, and the like! The Italian taste must have been much more severe in those days than it is generally credited with being!

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As these words are being read the Gluck Bicentenary celebrations will be in full feather. The great reformer of the opera and forerunner of Wagner was born July 2nd, 1714. If it be true, as some historians aver, that Handel declared Gluck to be no more capable of composing an opera than his, Handel's, cook, the sarcasm recoils with cruel force on its author's own head. For Handel was undoubtedly inferior in purely dramatic genius to his young rival, and his operas are as dead as door nails, whereas those of the man he satirized still occupy the stage and are the oldest which do so. To make sure of this latter statement I recently wrote to the conductors of the leading opera-houses in London, Paris, Berlin, and Milan, and the result entirely confirms the view that Gluck's operas have had the longest life of any still being performed. "Orfeo" has been given twice in Edinburgh within the last two years; and if it did not strike one as being music of the "Futurist" type, neither did it leave any impression of being antiquated. Lully's operas held the stage for a hundred years, and Purcell's for the same length of time: indeed if historical performances be included, for two hundred and thirty-three, for "Dido and Æneas" and "King Arthur" are still staged at our musical colleges; and there were several private performances of the latter in London last year. But it seems not unlikely that Gluck's operas will keep the opera stage for two hundred years, as he himself prophesied that they would.

* * *

Why did Gluck dress himself up as a Capuchin friar when, in April, 1749, he set out from Copenhagen on his journey to Rome for the production of "Telemacco," the first of his operas to contain any considerable indication of his coming reforms? The avoiding of pass-port difficulties may have been the reason. But I reluctantly assign the palm of probability to the theory that it was his characteristic penury. The man who subsequently staked a European reputation for the sake of a sum he could not possibly have needed, passing off an opera as partly his own which had been wholly composed by his pupil Salieri, wanted free board and lodging!

* * *

Denuded of the exuberant grace notes which were characteristic of the period the favourite movement from Gluck's works, the March from "Alceste," makes an excellent organ voluntary. I am entirely sympathetic with discrimination as to what one plays in Divine service, both as regards its essential character and associations. But I hope no young organist will be deterred

from rendering this movement merely from its being called a "Pantomime" in some editions. For in Italian the words mean simply action without words, and the piece in question is the music accompanying a solemn, but mute, ceremony round the tomb of Alcestis. In many albums it is quite appropriately headed "Marche Religieux" or "Marcia Religioso" as the case may be.

* *

RANDOM JOTTINGS

(*Special for* MUSICAL CANADA *by Herbert Antcliffe.*)

IT is hardly necessary to make more than a passing reference to the work of the late Mr. Cuthbert Hadden, for it is well-known to all readers of MUSICAL CANADA. He lived by and for his writing, and was one of the most prolific musical *litterateurs* of his day. No subject came amiss to his pen, and he had a wide knowledge of men and music as well as of literature. The subject on which he was most recognized as an authority was that of Scottish Psalmody, and besides the technical and historical sides of this he had a fund of anecdotes from which he could always draw something apposite. His fondness for the human side of his subject, the personal facts relating to musicians and their lives and characters sometimes led him into the error of talking too much of their disagreeable characteristics. He was from time to time charged with "wallowing in the filth of musicians' immoralities," a charge which failed, it must be admitted, only because of its extravagance. He did sometimes overstep the mark in his personalities on the great musicians, and many of us would have wished he should have spent less of his space and energies on such subjects. He looked at the matter from two different points of view. First, he wished to provide everything possible for the understanding of composers and their music, and secondly, like most of us he was under the necessity of considering the question of selling his "copy." Of his many books (small and large he wrote about thirty), the two best known and most useful are the lives of Chopin and Haydn which were written for Messrs. Dent.

* * *

Speaking of Mr. Hadden reminds one of the large number of Scottish musicians who have attained eminence but who have just missed greatness. Some of them suffer from undeserved neglect, while others,—well, one doesn't care to say they have more than their deserts, but it is sometimes difficult to see how they have won their positions. Almost without question the best known of Scottish musicians of to-day is Sir Alexander Mackenzie, the principal of the Royal Academy of Music. Although head of this great educational institution, and the organizer of a magnificent curriculum taught by an exceptionally able body of teachers, Sir Alexander does not like to be known as a teacher. What his objection to this is it is difficult to imagine, for in the highest and best sense he is always engaged in teaching, though much of it is done by proxy. He is, of course, a composer and a conductor of very high rank, and his reputation as a scholar and an organizer is world wide. No other British musician has such an all round reputation on the continent of Europe as he has.

Mr. Hamish McCunn is another Scottish composer and conductor whose fame is considerable. He is one of the few who have seriously tackled opera, in which he was associated with the late Duke of Argyll. The duke himself was both a poet and musician of considerably talent, and had he been born into a less exalted position would probably have adorned either the literary or musical professions.

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they are not content to follow the fashion and sing anything, good or bad, for which they are paid or which will make them known. Mrs Kennedy-Fraser, who is the best known of the three sisters, is one of the most famous of folk-song collectors. Her activities in that direction have lain in the Hebrides and other islands around the Scottish coast, and her books of songs contain priceless treasures. She and her sister, Miss Margaret Kennedy, both sing these songs with all the vigour and expression which their character demands. I have very pleasant recollections of a holiday party of which these two ladies were members when they sang for us some of these songs in conditions very nearly approximating to those in which the songs have their origin. The open air and weather not always of a pleasant character made one realize something of how such songs are formed. The third sister is the wife of Mr. Tobias Matthay, the famous pianoforte teacher, in whose work she has a share that is of no small importance.

* * *

Whether genius is the capacity for taking pains seems to be widely disputed in these days. One thing is certain; the capacity for taking pains is a great contributory towards success of all kinds. One of the most striking instances I have met with is that of Mr. J. A. Rodgers, the chorus master of the Sheffield Musical Festival. Mr. Rodgers is, musically, a self-made man, though he has been an occasional pupil of several eminent teachers. In the last ten years, however, he has stepped forward in tremendous strides through sheer hard work, and determination. Before that time he had a local reputation as a resourceful organist and accompanist, and a trainer of church choirs who had been successful, though not abnormally so. Suddenly he burst on the city as an orchestral and choral conductor on a big scale, and surprised the untechnical and uncritical by his confidence, and the technical and critical by his care and determination. In addition to working hard he never failed to seize the opportunities of which many came to hand through his increasing activities and his connection as musical critic of the *Sheffield Daily Telegraph*. He is now one of the best known conductors and musical competition adjudicators in England.

* * *

"Study Circles," which sometimes deserve their name, but which more often are pleasant meetings with some subject provided as the pivot of conversation, are making rapid strides in England. The chief promoting force in those connected with music has been the Home

Music Study Union, which has serious objects which are carried out very thoroughly though by equally pleasant methods. Other societies, and some of the weekly newspapers have also taken up the idea and are applying it to music as well as to other subjects. The most interesting feature of these circles is the amazing variety of ignorance which is shown by their members. The approximate period to which a composer belongs is quite a common fact about which questions are blandly asked. When it comes to asking what is the difference between a pause and a rest, as has been done, we have about reached "the limit." Nevertheless the movement generally is a good and useful one.

* * *

A good story is going round the English papers just now, which was told by the Bishop of Sheffield to the Organists' and Choirmasters' Association of that city. Some years ago the dignitary was stationed in a small village where the schoolmaster was also choirmaster, a not infrequent or unnatural combination of offices. This one had his own ideas. When a boy could no longer sing treble he was promoted to sing alto. If he did well in this capacity he was further promoted to a position among the tenors, while a position among the basses was a sure sign of continued good conduct! The schoolmaster, said the Bishop, was also umpire when the village team played cricket; but about cricket he knew less than he did about music! Nevertheless his methods seemed to work quite satisfactorily. It was an after dinner speech; but one could not throw the slightest shadow of doubt on his lordship's veracity. Personally I have known the reverse system work with tolerably good results. A boy whose voice has just broken frequently has some good low notes, but no high ones. The latter come afterwards, and sometimes the youth of seventeen with good low notes developes into a tenor of quite worthy vocal qualities.

* *

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* *

DR. HERBERT SANDER'S RECITAL IN ST. ST. JOHN, N.B.

ON June 2nd, Dr. Herbert Sanders, of Ottawa, gave a very successful organ recital in Trinity Church, St. John, N.B. The *Globe* of that city gives Dr. Sanders the following unqualified praise:

"The organ recital given by Dr. Herbert Sanders, of Ottawa, in Trinity Church, Tuesday evening drew a large and representative audience. A well-arranged programme gave the performer ample opportunity for displaying his splendid talents. Dr. Sanders not only has most finished technique, but he commands, also, the profound musician's insight which enables him to reveal the hidden meaning of things. His registration is always well conceived, and exactly fits the composition in hand. As a pedalist few can equal him. Dr. Chipp's Austrian Hymn variations sufficiently proved this. It was beyond question the most exacting number on the programme.

"Mendelssohn's "Ruy Blas" overture disclosed some fine orchestral colouring, to which the organ in Trinity Church so admirably lends itself.

"Of pure organ music, specimens were submitted from the works of Guilmant, W. G. Wood, W. T. Best and Bernard Johnson, covering a wide diversity of style and emotion. In all Dr. Sanders was conspicuously successful.

"Miss Louise Knight (soprano) and Miss Dorothy Littler, of Halifax (controlto), sang respectively, "Hear ye, Israel," and "God shall wipe away all tears," in a manner that compelled the warmest commendation."

* *

BORIS HAMBOURG IN LONDON

VERY favourable accounts are heard from London, about Mr. Boris Hambourg's recital, which took place there on June 5th last, at the Bechstein Hall. The following flattering criticisms are taken from the London newspapers:—The *Globe*: "It is difficult to say anything new about Mr. Boris Hambourg's playing. All his art is of a refined character, allied to a beautiful production of tone and most delicate phrasing." The *Standard:* "All he played last night expressed thought towards clearness and beauty of tone and great care of detail. Admiration was aroused chiefly by his technical control and

refined sense of phrasing, which proved him a master over his instrument." The *Daily Graphic*: "As a solo 'cellist Mr. Hambourg is most valuable, for in spite of his brilliant technique, his experience with his famous brothers taught him to eschew mere virtuosity for his own sake. The severest test on the programme was Bach's unaccompanied Courante in D. Major, which he played flawlessly." Mr. Boris Hambourg is still in London fulfilling important engagements, and is expected back in Toronto at the end of July.

* *

SASKATCHEWAN PROVINCIAL MUSICAL ASSOCIATION

In spite of the financial stringency and the general depression, of which we have been hearing so much, the Sixth Annual Festival of the Saskatchewan Provincial Musical Association was the largest and the most successful in its history. The entries in 1913 numbered two hundred and thirty-five, while this year they reached the total of two hundred and sixty-five. They would in all probability have been much larger than this except that a large number of selections chosen by the syllabus committee were of extreme difficulty. One of the difficulties with which the association has to contend is the fact that many of its best singers are highly trained persons holding diplomas either from Eastern Canada or the Old Country, who are really capable of handling almost any selection written, and there is a tendency, in order to give the best of these something to do, to choose work which is somewhat beyond the ordinary run of performers. In spite of this, however, the increase in entries occurred, and the difficult works were handled very satisfactorily.

The adjudicators, Dr. A. S. Vogt, of the Mendelssohn Choir of Toronto, Mr. H. W. Hewlett, of the Conservatory of Music, Hamilton, and Mr. Rhys Thomas, of Winnipeg, expressed themselves as highly pleased and also surprised at the wealth of talent which is to be found on the prairies and in the prairie towns, and also they were not slow in expressing astonishment at the immensity of the festival and the excellent business arrangements which characterized every department.

An interesting and important feature this year was the development of the work among children's choirs, no fewer than six hundred children taking part, of whom three hundred travelled a distance of from one hundred to two hundred and fifty miles. When it is remembered that one hundred and fifty children from Moose Jaw started at 11 p.m. on Sunday night, travelled all night and sang on Monday, and started home again at 11.50 on Monday night to reach Moose Jaw at 7 o'clock Tuesday morning, the magnitude of the task will be readily understood. Prince Albert also sent one hundred and twenty-five children beside a strong choral society and a church choir and numerous soloists. Regina sent four church choirs, a male chorus, numerous quartettes and soloists. Yorkton, Indian Head, Weyburn, Humboldt, and many other points were represented, and the festival is attaining more than ever a cosmopolitan character.

The Choral Society Shield and the Grand Challenge Shield which have both remained in Moose Jaw for two years, were this year captured by the Orpheus Choral Society of Saskatoon, of whose achievement Dr. Vogt spoke in unmeasured terms. The shield for church choirs Class A, with over twenty-eight members, was this year captured by the First Baptist Church

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Choir of Regina. The Class B shield for choirs of nineteen to twenty-eight members inclusive, again goes to the holders, St. Alban's Anglican Church at Prince Albert. The shield for church choirs, Class C with eighteen members or less goes to All Saint's Anglican at Weyburn. The vocal solo grand award for the best vocal solo, irrespective of class, was carried away by Mr. B. W. Wallace, of Prince Albert, and the gold medal for the best instrumental solo, irrespective of class, was won by Miss Palmer, of Moose Jaw.

Next year's festival is to be held at Moose Jaw, and it is anticipated that with a better outlook and the continued success of the festival a large increase of entries will be seen.

* *

TORONTO NEW PHILHARMONIC

Mr. Albert Downing has been invited to form a new choral society, to be called The Toronto Philharmonic Society. Applications for membership are already being received, and Mr. Downing will conduct the first rehearsal Thursday, September 3rd. Mr. Downing's male choir, it may be remembered, created a most favourable impression last season.

* *

W. E. Haslam, the eminent singing master of Paris, will pass the next three months in London, coaching certain *artistes* in their repertories.

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These magnificent instruments, used by some of the leading professionals and soloists, are equal to the masterpieces of Cremona.

They have been compared directly with the "Tuscan" Strad and the "Cessol" Strad, two of the finest violins in existence and found practically equal in tone, while the varnish brings up the figure of the wood even better than that of the immortal Stradivarius.

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THE TORONTO CONSERVATORY OF MUSIC

After a season of more than average success, the institution closed on June 30th, with every indication of continued prestige under Dr. Vogt's able adminstration and with a student roll of over two thousand five hundred. The visit of the musical director to the Northwest during the month of May was accompanied by most enthusiastic and unanimous welcomes all along the line and Dr. Vogt was, of course, much gratifed at so many tokens, not only of his popularity, but also of that enjoyed by the conservatory in the great western provinces of the Dominion. Mr. Paul Wells, the talented young pianist, took the Western examinations this year and is giving a series of recitals in the chief cities of that section of the country.

The work in connection with the new recital hall, to hold four hundred, has already made good progress and August will probably see the building ready for use. The residence, under Miss Lilla Wilson, has enjoyed a very prosperous year, the number of pupils in residence having risen to between fifty and sixty during the academic year just closed, and already numerous bookings ahead denote the great popularity of this commodious and homelike feature in connection with the institution.

"The Music Student"

(Editor:—PERCY A. SCHOLES, Mus.B., Oxon.)

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The Times (London) says:

"That agreeably unconventional and often valuably suggestive monthly."

Many of the large and eminent faculty are holidaying abroad including Dr. and Mrs. Ham, Mr. H. J. Lautz, Miss Lina Adamson, Miss Mary Morley and many others. Mr. Healey Willan will spend part of the summer in England bringing Mrs. Willan with him upon his return. Mr. and Mrs. Viggo Kihl are in Toronto for the summer months.

The June examination showed a satisfactory increase both in point of numbers and of average good standing.

* *

R. S. WILLIAMS CO. OUTING

A Most Enjoyable Pilgrimage to Queenston Heights

The annual outings of the employees of the music house of R. S. Williams & Sons Co., Limited, have always been delightful and refreshingly unconventional picnics, and the seventh, which took place last month to Queenston Heights, was no exception to the rule. The party, including invited guests, numbered about two hundred, and crossed the lake by the *Chippewa*, favoured by ideal weather conditions. On the outward passage the guests were amused by a series of contests for prizes, including hat ballot, ladies' musical chairs, stringing beads and guessing time of boat arrival. On the homeward trip a concert was given by a ladies' chorus, mixed chorus, Bert Petch, John Honnsberger, Miss Burroughes, Harry Pratt, Bert Trestrail, Malcolm Woods and Wm. Payne, and Messrs. Edwards and Ford in duet. In the park at Queenston Heights a series of hotly-contested games were held during the afternoon. Mr. R. S. Williams, the head of the firm, took a personal interest in the games, competing in the fat men's race, much to the general enjoyment, and winning second prize. The details of the outing were admirably managed, not excepting the bill-of-fare for lunch and dinner. The various committees, in fact, faithfully fulfilled their duties. Messrs. Trestrail and H. Y. Claxton, F. Shelton, Malcolm T. Wood, and J. Van Roosemalen specially distinguished themselves for their self-sacrificing efforts. The judges of the games were J. A. Fullerton, H. S. Berliner, Walter Harris, Douglas S. Murray, J. C. Williams and E. Kohler.

Prize List

Hat Ballot Contest on Boat.—1st, $2, Mrs. Shelton; 2nd, $1.50, Mrs. R. Collins; 3rd, $1, Mrs. G. S. Williams; 4th, 75 cents, Mr. W. F. Tasker; 5th, 50 cents, Miss McGee.

Ladies' Musical Chairs.—1st, purse, Miss

Hornsberger; 2nd, bar pin, Miss Davies; 3rd, bar pin, Miss Lavallee.

Stringing Beads Contest (Ladies).—1st, string of beads, Miss Sinclair; 2nd, string of beads, Mrs. Woods.

Boat Arrival Contest.—1st, $2, Mr. Shelton; 2nd, $1.50, Miss V. Fuller; 3rd, $1.25, Mrs Record; 4th $1, Mr. Record; 5th, 75 cents, Miss Lois Weller.

Baseball Game (Ladies).—"The Hamiltonians," Miss Hornberger, capt. Misses Lavallee, Hale, Pollakowsky, Sinclair, Hadley, Malone, Leslie, Levy. Prizes, fancy handkerchiefs. (Score 26-18).

Baseball Game. (Married vs. Single Men.) Won by single men. Hornberger, Trestrail, Levy, Selby, Pratt, Moore, Long, Mandy, Kay, Claxton, Petch. Prizes, neckties. (Score 9-3.)

Boys' Junior Handicap (under 17 years) 100 yards.—1st, penknife, Master Fred. Dinsmore; 2nd, penknife, Master E. C. Lee.

Fat Men's Race (75 yards).—1st, collar box, Mr. H. Y. Claxton; 2nd, quarter doz. linen handkerchiefs, Mr. R. S. Williams.

Egg and Spoon Walking Race (Ladies).—1st, pair gloves, Miss Malone; 2nd, beauty pins, Mrs. Phillips.

Open Race (100 yards).—1st, hat, Mr. A. Villiers; 2nd, tie clip, Mr. H. Pratt.

Bowling Contest (Men) to a stake 70 feet.—1st, $2, Mr. A. Taylor; 2nd, $1, Mr. Max Fisher; 3rd, 75 cents, Mr. B. A. Trestrail.

Bowling Contest (Ladies) to a stake 40 feet.—1st, $2, Miss E. Raper; 2nd, $1, Mrs. Addison; 3rd, 75 cents, Miss Sinclair.

Running Hop, Step and Jump.—1st, pipe, Mr. J. Hornberger; 2nd, tie pin, Mr. H. Pratt.

Ladies' Race (50 yards).—1st, silk hose, Miss Pottinger; 2nd, girdle, Miss A. Fuller.

Three-Legged Race (100 yards).—1st, cuff links, Trestrail-Record; 2nd, card cases, Villiers-Hornberger.

Visiting Ladies' Race (50 yards).—1st, doily, Miss Davies; 2nd, bon bon dish, Mrs. Cousins.

Visiting Men's Race (100 yards).—1st, umbrella, Mr. Gough; 2nd cane, Mr. Dean.

Ladies' Consolation Race (50 yards).—1st, parasol, Miss Monk; 2nd book, Miss McGee.

Consolation Race for Men (100 yards).—1st, card case, Mr. J. D. Ford; 2nd pipe, Mr. A. Moore.

Judges' Event (Judging Distance).—1st, tobacco jar, Mr. Croden; 2nd cigar case, Mr Record.

Girls' Race (25 cents each).—Bernice Shelton, Lorain Shelton, Alberta Fullerton, Marguerite Dinsmore, Dorothy Shelton.

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Special Judging Event (Men).—1st, $3, Mr. C. Raper; 2nd, $2, Mr. J. D. Ford.

Speical Judging Event (Ladies).—1st, $3, Miss Monk; 2nd, $2, Mrs. Cousin.

Special Musical Chairs (on return trip).—1st, $2, Miss Pollakowsky; 2nd, $1, Mr. B. A. Trestrail.

Points Prize.—Miss Sinclair; Mr. J. Hornberger.

* *

VICTORIA COLLEGE GLEE CLUB

Successful Tour in the Old Land.—They are received with gratifying Appreciation.

A correspondent writes from Cardiff:—"The Victoria College Glee Club, now en tour of the British Isles, has been meeting with a success which exceeds even the most sanguine expectations of its members. After a rather stormy passage, the party encountering a stiff gale in the Irish Sea, the boys landed at Avonmouth on June 10th. That same afternoon the club sang in the Dominion building at the Bristol Exhibition. Their work was enthusiastically received, and the evening engagement was an even greater success. The itinerary of the men called

for an immediate advance on the cities of the little country of Wales, and, realizing the universally admitted superiority of the Welsh choirs, it was with fear and anxiety that the men started for Newport, Cardiff, Barry and Penarth. However, their success has been marked from the first appearance, and the concert in Cardiff was the scene of an international enthusiasm that will live long in the minds of the vitising singers. Civic receptions are tendered the men at nearly every city where they are appearing, and the whole people seem to be determined to make the tour as pleasant and memorable as possible. The Welsh choirs are not used to unaccompanied work, and as the Glee Club does all its work without any accompaniment the papers are always referring to this feature of their work. The most admired features of the club's programmes are the pianissimo and delicately-shaded work. Here again the Welsh choirs are rather given to the heavier, more florid compositions. The club has three more concerts in Wales and then leaves for London, where it will remain for four days, proceeding from London to Birmingham and Glasgow. On Sunday, June 14th, the men sang two sacred concert programmes at Abertillery, the centre of male choir work in the Welsh mountain colliery district. The large theatre in which the work was done was packed to the doors half an hour before the hour of the conert, and, despite the intense heat, the audience insisted on encoring both the chorus and solo selections until the programme became almost endless. The itinerary of the club includes twenty of the larger centres of Scotland, England and Wales, and will close with a concert in Bristol on July 14th, as the club sails for Canada July 15th."

* *

MUSICAL TREAT BY PAUL WELLS

EXAMINER OF TORONTO CONSERVATORY OF MUSIC GAVE FINE IMPROMPTU RECITAL

THE *Brandon Daily News*, June 16th, says: "An exceptional musical treat was given a selected number of Brandon music lovers last night when Paul Wells, the examiner for the Toronto Conservatory of Music, gave a short piano recital in the drawing-room of the Prince Edward Hotel.

"Mr. Wells, who was here for a couple of days examining for the Toronto Conservatory, is a pianist of unusual ability. He has but recently come to Canada after many years study in Berlin and in other Continental cities, and is a decided acquisition to the ranks of Canadian musicians. Mr. Wells' technique and interpretations were wonderful, and his performance was delightful. His numbers included: Turkish March, Beethoven-Rubinstein; Sonata, G Minor, Schumann; Invitation to the Dance, Weber-Tausig; Etude, Godard; Souvenir of Toronto, Paul Wells; Mazurka, D Minor, Chopin."

* *

ARTHUR SHATTUCK, the pianist, will give a recital next season in Des Moines, Iowa, under the local direction of Dean Holmes Cowper, of the Department of Music, Drake University.

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THE "ALARD" STRADIVARIUS

(*Special to* MUSICAL CANADA *by Rev. A. Willan.*)

THE violin here illustrated is known as the "Alard" Stradivarius, having formerly belonged to the famous Delphin Alard, professor at the Paris Conservatoire. Davidson, in his work on the violin, describes this instrument as being to this violin as one of the nine finest known instruments of Stradivarius, for although it has lost somewhat of that newness of appearance which is so much admired by the connoisseur, it possesses a combination of the finest qualities which are found in the best instruments of the middle or golden period. The date of this violin is 1715, which is about the time when Stradivarius produced those works of art, few

"considered in London and elsewhere to be the *finest* Strad now in existence." This description cannot, however, be accepted as correct, as there is no evidence that Stradivarius ever made any one instrument which he considered to be his "chef-d'oeuvre." The French writer, Fetis, is, on the other hand, fully justified in referring in number, but magnificent in conception, which have always been considered as his finest productions, and as embodying in the highest degree the results of his previous experience.

This violin was brought over to England by the late well-known connoisseur and dealer, Mr. David Laurie of Glasgow, and together with the

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MRS. GEORGE DICKSON, President. MISS J. E. MACDONALD, B.A., Principal.

"King Joseph" Guarnerius, remained in his possession for many years.

The following description of the "Alard" Strad, probably from the pen of Mr. Laurie, appeared some time since in a Glasgow paper: "The workmanship of this choice violin unites the principal merits of the earlier and later styles of the master, and the instrument is celebrated for richness of wood, varnish and tone. Bought in Florence at the beginning of this century by a banker of Contrai, Belgium, it passed at his death into the hands of Vuillaume of Paris, who reserved it for his son-in-law, Delphin Alard, professor at the Paris Conservatoire. In Alard's possession it constantly remained till 1876, when Mr. Laurie acquired it. It is a very handsome model, the arching of breast and back being of exquisite proportions, neither exaggerated nor weak, the two stools between which the mere clever copyist so often falls. The neck is original, having been extended to necessary modern length by a piece of wood inserted at its junction with the upper block of the body."

Messrs. W. E. Hill, referring to this violin, describe its general aspect as being blunt and pre-eminently forcible in every feature, the whole build, including the massively-proportioned head, shewing the strong and firm touch of an old, practiced hand.

Reference was made to the scroll of this violin in a previous article, and it will be seen, from the illustrations, how exactly suited it is to the violin which it adorns. The varnish is of that brilliant red so much admired by connoisseurs, and the tone is of the highest order, possessing the three distinctive characteristics of the violins of Stradivarius, power, purity and pathos. Part of the varnish has been lost by wear, but this deficiency has the compensating quality of adding to the picturesque appearance of the instrument, and the general condition of this magnificent violin is perfect in all other respects. It is interesting to note that the commercial value of the old Italian violins continues steadily to increase. When the finest specimens realized £1,000, it was thought that the limit had been reached, but this sum has now been more than doubled, and there is every indication of a still further advance. The "Alard" Strad was secured by Mr. Laurie for £600, which was at that time considered to be a high price. Some twenty years ago it changed hands for £2,000, and there is no doubt that a considerable advance on this amount will be cheerfully paid by any future possessor.

There have always been, periodically, makers who claim that their productions are equal to those of Cremona, but the Italian violins are likely to hold their own till modern instruments can be found which are universally allowed to equal them in tone, warmth, workmanship and general artistic excellence.

* *

TORONTO CONCERTS

THE MORANDO RECITAL.—On June 12th, pupils of Signor Morando gave an exceptionally successful vocal recital in Columbus Hall, which was crowded by a society audience. The singing aroused enthusiasm, so uniformly good was it in regard to tone production, truth of intonation and an interpretation of the operatic numbers that followed closely the traditions of the lyric stage.

In this latter respect Signor Morando, in the results of his work, proved that not only has he a wide knowledge of operatic music, but also a special gift of imparting to his pupils the correct style and spirit. Another outstanding feature of the recital, moreover, was the surprising succession of sopranos with clear, bright voices, and excellent production and clear-cut technique. Mrs. John A. Macdonald sang the solo in the

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entry of "Mme. Butterfly" in the first act of the opera with fine distinction of voice, style and expression. She had all three under control, and, moreover, her voice was always free from tremolo and true to pitch. She was equally good in the finale duet of the first act of the same opera. Mr. Norman C. Bilton, who took the part of *Pinkerton*, sang with warmth and good quality of tone, and the climax was effectively worked out. Mrs. K. L. Zimmerman was heard to advantage in Bemberg's "Hindoo Song," and Coquard's "Hai Lull," which she rendered with sympathetic expression and with appealing quality of voice. Miss Laura Tough, the possessor of an attractive voice of excellent timbre, sang Elliott's "On the Road to Ballyshee," with charming character, and Schumann's "Spring Night" with lightness and joyousness of mood.

Miss Lillian Steinberg, a soprano of unusually fine quality and admirable method, contributed Celea's aria from "Adrianne Lecouvreur," and Boilo's aria, "In the Night," from "Mefistofele." Miss Lena Ellis gave the Dvorak "Song My Mother Sang," and Massenet's "Elegy," with genuine feeling, and is also gifted with a sympathetic voice. Miss Marjorie Dennis showed a marked advance in expressive interpretation in her Mimi aria from "La Bohème," and sprightliness in the "Manon Gavotte." Mrs. Charles Warfield and Mrs. C. W. Goode also won distinct successes in their solos. Miss Irma Williams, in the valse from Gounod's "Romeo and Juliette" and Spress' "Come Down, Laughing Streamlet," won her second success this season, by virtue of her attractive voice and her lightness of style and flexibility of execution. Miss Blake Lister, Chauncey Johnson, and James A. Sutherland won successes as possessors of good voices and singers of most creditable finish.

* *

GENA BRANSCOMBE RECITAL.—The Toronto Conservatory of Music Hall was filled to its capacity on May 26th, on the occasion of the programme of the vocal works of Miss Gena Branscombe, the Canadian composer, given by pupils of Dr. Edward Broome, with the assistance of a chorus of forty women's voices from Jarvis Choir. Miss Branscombe, who is at present a resident of New York, has won appreciative recognition from the critics of that city, her vocal music being praised for originality, refinement and appropriate setting of the words. The selections given fully justified the eulogies it has received. Both in the solo work and the accompaniments there was a refreshing departure from conventionality of treatment, as well as a clever development of melodic themes. The two numbers that appealed most strongly to the audience, and were enthusiastically encored, were the duet, "Laughter Wears a Lilied Gown," to words by Isabella Valency Crawford, Toronto, and the chorus, "Hail, Ye Tyme of Holidayes," both of them frank and straighforward in melody and rhythm, and free from subtleties of excursions from the dominant key. The chorus of women's voices, "The Morning Wind is Blowing," was charming in its characteristic breeziness and gladsome mood. The women's chorus, "In Arcady by Moonlight," was very pretty and delicate. One cannot make a choice of the solo songs; they reflected various moods and had a special message to the various temperaments

of the hearers. One may mention as winning a general verdict of approval the "Ol' Marse Winter," sung by Miss Mary Hallman; "Boots and Saddles," sung by Arthur R. Brown; "Happiness," and "Noonday," sung by Miss Winifred Henderson; "Marching Along," a stirring number; "There Was a King of Liang," sung by Mr. W. J. Williams, and "In Granada," a bright song, with Spanish "esprit"; "But Yesterday the Piper Spring" (words by Katherine Hale, Toronto), and "The Tender Sweetness," a refined and expressive number, all three sung by Marjorie Brush. The duet already mentioned was sung by Miss Winifred Henderson and Arthur R. Brown. The soloists vied with each other in giving sympathetic interpretation to Miss Branscombe's songs, while Dr. Broome's conducting of the choruses showed that he is a warm admirer of the composer's talents. Miss Branscombe played the piano accompaniments with a careful regard for the interpretive ideas of the singers.

* *

HAMBOURG CONSERVATORY OF MUSIC

A Brilliant Concert by Pupils at Massey Hall—Boy Prodigy Violinist

The annual concert of that young and progressive institution the Hambourg Conservatory of Music at Massey Hall, June 3rd, was a brilliant success. We take the following report from the *Globe:*

The annual concert of the Hambourg Conservatory of Music at Massey Hall was attended by an audience that completely filled the auditorium on the ground floor and the first gallery. The pupils who appeared made an admirable showing, and their work was a splendid advertisement of the results of the training given at the institution in the piano, violin, violoncello and vocal departments. Surprises that won the sympathy and the admiration of the audience were the performances of the juveniles. Max Fleischman, an eight-year-old boy, a pupil of Jan Hambourg, played Alard's violin Fantasia, "Faust," with astonishing authority, ease of technique, and breadth and freedom of bowing. He is quite a young virtuoso, produces a good quality singing tone, and, above all, plays with expression. Eileen Ferguson, another young pupil of Jan Hambourg, revealed exceptional talent in her rendering of Wieniawski's beautiful "Legende" for the violin. Her bowing was firm and exact, her tone good and her execution remarkably accurate. Then came eleven-year-old Leila Preston, the piano pupil of Prof. Michael Hambourg, who played the Handel variations on "The Harmonious Blacksmith" with fine clear-cut technique, flexibility of the scale passages in gradations of tone, and an artistry far beyond her years. And still again Rosie Rottenberg, eight years old, who has studied only seven months with Professor Michael Hambourg at the piano, played Kerganoff's "Marche and Tarantelle" with a lucidity of rhythm and metre and an accuracy of note execution that were phenomenal. The programme was perhaps too extended, consisting of twenty-seven numbers. Gerald Moore, a boy pupil of Professor Michael Hambourg, did credit to his teacher in Scarlatti's "Pastorale and Capriccio." Irene Hinks played brilliantly the first part of the Mendelssohn piano concerto, No. 1. Miss Eva Galloway won a decided success in Liszt's piano transcription of the "Rigoletto" quartette; Madge Williamson, in d'Albert's "Gavotte"; Evelyn Shelem, in Liszt's "Study in D Flat"; Harold Spencer, in the Bach-Tausig Tocatta and Fugue in D minor; Marcel Anderson, in the Chopin Scherzo in C sharp minor; Clive Budd, in numbers by Schumann and Rubinstein, and George Bryce, in Liszt's Rhapsody, No. 6—all did credit to their teacher, Professor Hambourg. Miss Beatrice Leach, pupil of Boris Hambourg, rendered the first part of Golterman's violoncello concerto in excellent style. Miss Pearl Brock, pupil of Mr. David Ross, sang Spross' "Ishtar" with good voice production and intelligent interpretation. Isobel Gill, pupil of Miss Laura Homuth, created a favourable impression in the song, "The Cry of Rachel," as did also Kenneth Angus, pupil of David Ross, in Verdi's cavatina from the "Sicilian Vespers." Louis Garten, pupil of Zusman Caplan, violin; Colin McPhee, pupil of Ernest J. Farmer, piano; Sam Sadowski and Douglas Crowe, in violin duet, and J. Souter Clark, vocalist pupil of Stuart Barker, were all successful in pleasing the audience.

Professor Hambourg who is recognized on the two continents as an artiste and one of the best piano pedagogues, has been working during his whole sojourn in Canada to gather around him a staff of teachers who have been trained by him during his long and successful professional career. His one idea and ambition is to create a school where unanimity and enthusiasm in the work should rule. Professor Hambourg firmly believes that with his method a child of seven with average ability would within a couple of terms be able to read music with full appreciation of time, touch and colour, produce a sonorous tone and even sometimes attain a certain amount of velocity. To give evidence of the results, the Conservatory is contemplating giving a big recital when every

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17th Feb., 1660. In ye morning came Mr. Hill, ye Instrument Maker, and I consulted with him about ye altering my Lute and my Viall.—Pepy's Diary.

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teacher will be represented by a pupil as a demonstration of the excellence of the system. During the last two weeks examinations have been in full swing at the conservatory the results being eagerly looked forward to by numbers of students.

Vocal examination results up to date (60 passes, 70 honours, 80 first class honours). Senior—Isobel Gill, first class honours. Intermediate—Nellye Gill, high honours, 97; Gordon Williams, 2nd class honours, 75. Primary—Mildred Brereton, 62; Ida Taylor, second class honours, 75.

Piano examination results up to date (60 passes, 70 honours, 80 first class honours). Intermediate—L. H. Collins, J. M. Gay, Queen Hackett, 1st class honours; Florence Mackay, 2nd class honours; Mrs. McKenna, Gerald Moore, 2nd class honours; Clara Schwalm, 2nd class honours; Helen Sinclair, 2nd class honours; John Waterman. Junior—Eleanor Margaret Anglin, 2nd class honours; Annie Edington, honours; Gladys Springer. Primary—Earl Brown, Alda Collette, honours; Pearl Greisman, high class honors; Phyllis Hollinrake; Elsie Young, honours.

All Subscriptions, Communications, etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

THE CANADIAN ACADEMY OF MUSIC

THE close of the session brought the usual large number of students' recitals. Many fine performances were given by individual students, while the general progress shown was very satisfactory, indicating as it did the excellent teaching of the faculty and the enthusiastic application of the students. The list given is too long to permit a detailed account of each recital.

June 2nd.—Piano recital by pupils of Mr J. Y. S. Ross, assisted by Miss Daisy Morgan, pupil of Mr. Stanley Adams.

June 3rd.—Vocal recital by pupils of Mr W. G. Armstrong, assisted by Miss Margery M. Martin, pupil of Mr. Peter C. Kennedy.

June 4th.—Violin recital by pupils of Mr. Frank Converse Smith, assisted by Mr. Brophy Ferguson, pupil of Mr. Francis Fischer Powers.

June 5th.—Piano recital by pupils of Mr. Walther Kirchbaum.

June 11th.—Violin recital by pupils of Mr. F. C. Smith.

June 12th.—Vocal recital in Columbus Hall by pupils of Signor Otto Morando.

June 15th.—Piano recital by Miss Ruth Trebilcock, pupil of Mr. J. Y. S. Ross, assisted by

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Mrs. B. D. Paterson, pianiste, and Miss Lena Ellis, a pupil of Signor Morando.

June 16th.—Piano recital by pupils of Miss Marie Bauchop.

June 16th.—Violin recital by Miss Doris Robins and Miss Ruth Kemper, pupils of Mr. Luigi von Kunits, assisted by Miss Angela T. Breen and Miss Veta Crooks, pupils of Mr Peter C. Kennedy and Mr. Stanley Adams.

June 20th.—Vocal recital by pupils of Miss Emily Taylor, assisted by Miss Gertrude Pratt, pianist.

The West End Branch of the Academy will re-open in September in new premises situated at 174 Wright Avenue. The new quarters will be handsomely fitted out in every way in keeping with the main institution. Mr. George A. Bruce, the well-known 'cellist, has been appointed as director. With an excellent faculty, and suitable location, the new school will supply the west end of the city with a high class institution worthy of the district.

The Year Book for 1914-15, will be issued this month. Copies will be sent on request.

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MUSIC LEAGUE OF AMERICA

NEW YORK, *April 20th*, 1914.

WHILE accurate statistics are not available, it is generally admitted by those familiar with the conditions that several hundred thousands of young men and women residing in the United States and Canada are studying music in the hope of some day using it as a means of entire or partial support. In addition to this vast number, there is still another of perhaps one-twentieth the size composed of exceptionally talented skilled musicians that is seeking with only moderate or scant success to obtain professional engagements of remunerative character. Most of these latter persons are between the ages of twenty and twenty-five years, but hundreds of others who are entitled to recognition that has not come to them have passed their thirtieth birthdays.

The chief cause that has prevented the average efficient instrumentalist and singer from obtaining the amount of work deserved has been the lack of knowledge as to how to reach those desiring their services, and a lack of knowledge possessed by these latter persons as to how to reach those musicians having the quality of services demanded.

Aggressive and shrewd instrumentalists and singers, with sufficient capital to pay for exploitation, have in the main secured what was denied their less fortunate and often more capable colleagues. As a consequence mediocrity has too frequently been given preference over superiority. And, as a further consequence, many music communities lacking the opportunities for fullest investigation have become skeptical when contracting for the appearance of executive musicians whose artistic abilities are not matters of common knowledge.

The amazing growth in this country of an appreciation of, and a demand for, good music adequately interpreted requires the application of measures that will serve to remedy existing conditions. Such a remedy, as all experts thoroughly know, must come from some organization officered by men and women whose prominence, influence and unimpeachable integrity will instantly gain for it an absolute confidence from both musicians and communities requiring their services.

An organization designed to successfully meet the situation has just been formed. It is known as the Music League of America. Its officers are Mrs. H. O. Havemeyer, president; Mrs. Willard D. Straight, first vice-president; Mrs. Otto H. Kahn, second vice-president; Mrs. Linzee Blagden, third vice-president; Mr. Alvin Kroch, treasurer, Mr. Dave. Hennen Morris, secretary.

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Where musicians of unquestioned skill have been prevented, through force of circumstances, from obtaining opportunities necessary to enable them to make reputations, the League will offer substantial help in endeavoring to secure for them engagements and to make their names well and favorably known.

Save in instances where the capacity of a musician shall be generally admitted, none will be accepted as a candidate for engagements until he or she has been passed on by a judging committee of impartial experts. Nor will influence be permitted to advance a musician who cannot conform to one of the four artistic standards of artistic classification decided upon as imperative, or be permitted to retard the interest of a musician whose capability is evident.

Arrangements are already well under way to provide opportunities for public appearances for the efficient singers and instrumentalists endorsed by the League. They have progressed so well, in fact, that orders for the services of such professionals have been received amounting to several thousand dollars.

Among the organizations that will consent to engage Music League of America Musicians are Women's Musical Clubs, of which this country has thousands; clubs composed of men and women not exclusively devoted to music; orchestra and choral societies, that are numerous in most every state; independent managers of musical enterprises residing in cities and towns of various population, schools and colleges, and citizens who have need of expert musical assistance in the entertainment of guests at functions given from time to time.

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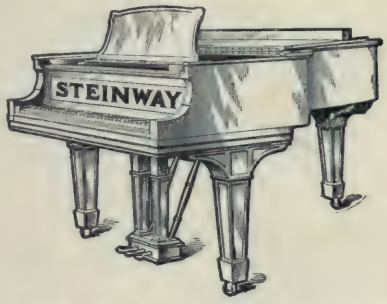

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FELICIA LYNE

FELICIA LYNE, whose portrait appears on our cover page, has been included in the list of star artists for the October Music Festival. Her engagement for twenty appearances next season with the Boston Opera Company marks the latest step in the career of this remarkable young American prima donna, who has come so conspicuously into the public eye. This engagement, and a contract with Loudon Charlton, whereby the latter is to manage a three months' concert tour for Miss Lyne, is certain to land more widespread fame than ever for this very unusual singer.

It was only three years ago that Miss Lyne came prominently into public notice through her sensational performance of *Gilda* in "Rigoletto" in London. This was her first important grand opera engagement, and it literally won her fame over night. For the remainder of the season she scored repeated triumphs in such roles as *Juliette, Mimi, Rosina, Marguerite and Lucia,* and in a surprisingly short time she took a leading place among London operatic favorites Repeated appearances in concert proved equally successful; while another achievement to her credit was a round-the-world tour as leading prima donna with the Quinlan Opera Company, a tour which recently was brought to a close in Canada.

Miss Lyne's public appearance in her native land had been confined to two or three concerts (notably one in Kansas City which attracted a record-breaking house of twelve-thousand dollars) and consequently great interest attached to her American operatic *début* in Boston on March 20th. Mr. Henry Russell had long admired the young soprano's singing and was familiar with her remarkable record, and he, therefore, was glad of an opportunity to bring her before his *clientéle.* He was hardly prepared, however, for the overwhelming success which Miss Lyne scored, a success so pronounced that he lost no time in placing her under contract for twenty appearances next season. This engagement will extend from January 1st to the last of March,

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and will serve to present her in a varied list of roles. It is highly probably, moreover, that Miss Lyne will sing at the Champs Elysées in Paris this summer, while negotiations are in progress for several Covent Garden appearances.

An indication of Miss Lyne's recent triumph in Boston may be gathered from the following comments of the leading critcis: "Miss Lyne triumphed gloriously" declared Philip Hale in the *Boston Herald*. "The audience for once was enthusiastic with an honesty and fervor that reminded many of the nights in Mechanics Building. There has been no scene like that of last night in the Boston Opera House this season or in any other season preceding. Miss Lyne's voice is singularly sympathetic, and it makes its way without effort on the part of the singer. It has body even in the extreme upper notes. It has been well-schooled. Miss Lyne has a beautiful legato and the florid passages were sung without exertion, clearly and with appropriate dash. We have seldom, if ever, seen a more charming *Gilda*."

"It is only the truth to say that throughout the whole season no singer has been so spontaneously and heartily applauded," wrote T. A. Parker in the *Transcript*. "Her voice is smooth, even transparent and supple, readily susceptible to accent and color, and with a cool and suave brightness of tone that gives it individuality."

"The great charm of Miss Lyne's performance was its naturalness and simplicity—this, and her beautiful voice," said Olin Downes in the *Boston Post*. "This voice is beautiful throughout its range. It is a fresh, girlish voice, ideal for such a role as that of *Gilda*. Miss Lyne was applauded to the echo, called back before the curtain times without number after each act, and presented with all possible tokens of esteem."

Frederick Jones in the *American* characterized the performance as "fine in every respect." The *Boston Daily Advertiser* spoke of the prima donna as the possessor of "a true soprano voice, brilliant in its upper register, and gifted in coloratura." The *Boston Evening Record* concluded an enthusiastic account with the statement: "Her success was emphatic."

* *

VANCOUVER MUSICAL SOCIETY

THE Vancouver Musical Society now numbers 168 vocalists and 40 instrumentalists. Their prospectus for the coming season is as follows: November 16th, Brahms' "Song of Destiny"; December 29th, "The Messiah"; April,; "The Elijah," conducted G. P. Hicks.

Events and Tendencies in the Musical and Dramatic World of England

(*Special to* MUSICAL CANADA *by Professor Wesley Mills.*)

I.

WHEN English people realise that music is concerned with the senses and the emotions rather than the intellect, many things will be different. Audiences will not sit with their heads buried in a score throughout an entire performance—reading music with their eyes rather than their ears; nor will they devote themselves to perusing an annotated programme while the music is being performed. More important still, parents will not compel their children to pass examination after examination, all with the purpose of getting certificates with which to decorate the sitting-room wall. It would be hard to say how many thousands waste their time yearly on this kind of senseless cramming, but they constitute a vast army of deluded ones. No country in the world is so cursed with this plague as England and probably these examinations do more harm to the cause of real music than all other agencies combined because the evil is a concealed, indeed a gilded one; *chaff is taken for wheat and this is the very essence of the whole evil.*

I do not think it wise to raise the question now as to whether any sort of examination can be devised that may not be valuable or even whether such do not exist. I refer to a vast number of examinations into which young people are either driven or decoyed by specious arguments by ambitious parents and unwise teachers. Why not face realities in musical education and in all kinds of education?

COMPETITIVE FESTIVALS

It is pleasant to turn from this subject which arouses in me irritation and disgust, to another of a vastly different kind—the Competitive Musical Festival. Here is an examination, or series of them, if you will, but wholly practical. People reveal what they can and what they cannot do, and that is what counts in the real world. I spent four out of the five days devoted to the Birmingham Festival, about three weeks ago, attending to what was going on, from nine or ten in the morning to a corresponding hour at night, giving my best attention to the various performances and with unflagging interest. When it is remembered that there were more than 7,000 entries, consisting of 400 pianists, 50 violinists, 300 vocal soloists, 60 school choirs, and 100 adult choirs, the magnitude of the event need not be dwelt upon, nor the difficulty of preparing for and carrying out so vast an undertaking.

I think the most critically inclined must have found much more to praise than to blame, while to the ordinary observer it was largely a feast of good things, revealing, as it did, a degree of musical interest and proficiency most encouraging.

That the great composer, Dr. Granville Bantock, who is also the head of the Midland Musical Institute was the ruling musical spirit of the Festival speaks for itself. While the competitors were naturally drawn largely from the Midlands, many of the competitions were open to all.

That these competitive festivals have aroused criticism in the newspaper press seems to me to be a good sign, for while some of the suggestions may savour of the transcendental, and indeed consist of counsels of perfection—many more are worthy of the consideration of all concerned, for this criticism is sincere and thoughtful.

Usually, the test pieces come in for much criticism. In this case, most of them, all must agree, were excellent. Professor Bantock, with a good taste worthy of imitation, allowed not a single one of his own compositions to be chosen as a test. English composers were adequately represented, though not always quite happily. Some of these selections, unobjectionable as music, did not serve the purpose of being real tests; others, evidently meant to be tests, were worth little as music. One of the selections for orchestra, by an English composer, was wholly unsuitable as it allowed of little or no variety in *technique* or expression.

Another result of the change of view that it is hoped will come over people, the English included, is that beauty of tone which has been largely lost sight of in the struggle to get colour, atmosphere and technical excellence will receive greater attention in all quarters, the festivals included. There is often much tonal beauty in the singing of the best choirs but it is not so evident in solo work and is not at all pronounced in any of the instrumental organizations though an occasional player may show this excellence. It is a defect of our period. If some of the time devoted to elaborate *technique*, say the various

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kinds of bounding bow in the playing of stringed instruments, were devoted to developing sheer beauty of tone there would be real gain for music. The same applies to singing which, however, can never be advanced as it might till we get rid of certain technical defects including a new evil that has cropped up and is now widely prevalent.

LOSS OF RESONANCE

The time is now past when teachers, as once, paid little attention to the art of breathing. After the demand for good breathing came an outcry against the tight throat and the squeezed tone. "Relaxation! relaxation!" was the cry raised some years ago. Vocal teaching has always been cursed with narrowness and the inevitable happened. Relaxation and the open throat have been carried so far that we are fast losing one essential in all good singing—resonance. We now find our ears mocked with tones that do not satisfy. They are not produced in the mouth proper, but in the pharynx. Backwark production is carried to excess. It can be heard not only at the festivals but in the concert pupils of the music schools and so will be disseminated throughout the land. It has its use at times but as a general, much less universal method of voice production, it is fatal to real efficiency.

The amount of improvement in the "elocution" (usually but with no good reason termed "diction") of singing is not great. Even enunciation is very defective. Adjudicators at the Birmingham and other festivals call attention to the vowels and practically pass over the consonants. Good vowels have much to do with the beauty of speech and song, but distinctness of enunciation depends to a very large extent on the consonants. One still heard adjudicators praising the enunciation when it would be absolutely impossible for a stenographer wholly unacquainted with the selection and sitting well back in the hall to write down the words in complete form from the singing of a single candidate. An adjudicator with the words under his eye hears them of course, i.e., he thinks he does. The adjudicators I must say frankly are not doing as much as they might to advance either the elocution of the selections or that one important part of it, enunciation. Frequently, too, there is over-praise of soloists and choirs. No good purpose can be served by this; nor can I believe that competitors as a class crave for it. They are earnest people and want to know the truth. A candidate at this festival wrote to one of the local papers complaining that the judge gave the classes in his department no real

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criticism though much praise, which I may add, was wholly undeserved. The matter is important and I wish to illustrate it by an example. The winner in the contralto class was given 97 per cent. of the marks. I should have thought 80 quite enough with the other competitors marked accordingly, while to give full marks for any performance is a very doubtful procedure. It tends to engender self-satisfaction—give the impression that there is nothing more to strive for, that the realm of art in this particular form has been conquered.

As to selecting adjudicators my views have not changed from increasing observation. At some festivals there are too many old men, too much of the mature, the old-fashioned, too little of youth with its enterprise, plasticity, openness of mind, etc. Because a man has been a good adjudicator for ten years is no guarantee that he will remain so for twenty. Why not give younger men their chance?

I also believe less than ever in a detailed scale of marks, and the close note-taking this involves; nor do I think there is much value in post-festival printed records. The judge who writes all the time the candidate is before him must have his attention divided and the one who writes at length at the close of the individual performance delays the progress of the work and lessens the interest of all concerned. I found that I often agreed with the remarks of the adjudicator but not with his marks, and this I attribute to the system. Let each adjudicator write as little or as much as he pleases, but prescribe for him no set scale of points. In other words let each find the worth of performances in his own way.

I have said previously in this paper that I believed each candidate was entitled to an oral report at the close of the competition and I am glad to say this was carried out at Birmingham. Moreover, there was no rush. The business was always done effectively but with deliberation. There was no suggestion of a railroad time-table to be rigidly adhered to whether the candidates heard why they were placed first or last or not. At a recent festival an adjudicator heard some five or six classes. He was on time but I do not think his remarks on all the classes occupied five minutes. As some of his judgments startled the experts present they were anxious to hear the reasons for them but of these they got none worthy of the name. Of what real value is a competition held under such circumstances?

I hope adjudicators will excuse me if I raise the question of their own public speaking. Some of them really neglect the most ordinary principles. One gentleman at a recent festival I could hear only with great difficulty. He neither

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pointed out the value of attention to consonants in others nor observed it in himself. One well-known adjudicator with no very winning voice one always hears because he observes that little-understood principle in public speaking, the value of pauses. They literally do cover a multitude of elocutionary sins. On the other hand one may have a good voice and still fail to be heard. To imitate the style of the report of one adjudicator one got something like this: "Good voice badly used did not make his crotchets long enough failed to bring out the meaning of the phrase at the top of page—" and with a voice so loud as to interfere with distinctness and at a pace that might be described as *presto* with scarcely more attention to pauses than is indicated above, i.e., none at all. Another thing that has surprised me at the festivals is the amount of false intonation that some judges will condone. Both this year and last there was at Birmingham, for example, enough of this in the playing of some of the string organizations to make the quills on the fretful porcupine stand on end if he had an ear for music, yet scarcely any reference was made to this most glaring defect.

I must not omit to say, however, that in orchestral and other concerted playing, as also in solo violin work, great advances are noticeable.

HOW TO FIND GOOD VOICES

There are two subjects that seem to me of very great importance to which I would like to make reference: What is to be done to encourage the finding of voices that have at once, range, power and quality? They rarely exist in the prize-winners. In other words, how are we to find people who have voices worthy of being trained for a public career as soloists. Again, what is to be done to encourage individuality without which practically no one can be a pronounced success with the public? At one festival I have seen two or three people in a single class of violinists passed over, though they alone had this pearl of great price—individuality. The adjudicator discovered their faults but while he was busy making tithe of mint and anise and cummin he failed to make the essential discovery that there was one lady player of a pronounced individuality and one youth with something very like genius for expression. Perhaps I had better be explicit and utter the name Birmingham. But we are all at times unaccountably blind.

The adjudicator who will talk to the gallery and indulge in small wit is still with us, though this comports little with the dignity of the office.

A department new to Birmingham and very

rare at English festivals was a dramatic performance. Would it not be better to establish competitions in elocution first?

There is a tendency to encourage massed performances by competing choirs. These appeal to the multitude, of course, but is there anything to be said for them from the artistic point of view, when, as at Birmingham, they were carried out without adequate rehearsal? Surely any composition of Bach's sung to an audience without a single rehearsal of the massed choirs is a sin against art. It is moreover really contrary to the serious and most unostentations character musical festivals should assume.

One more point of great importance, and I leave the subject of the festivals on which I would not have dwelt at length were it not that many of the points touched in have an interest and importance that extends far beyond the festival.

As the object of the festival is to extend the interest in music for its own sake and lead to that serious, patient and thorough study which will result in a higher standard of performance as well as a nobler idealism in music and in life, the great question after all is how can adjudicators make the most of their position Plainly little can be done unless time be allowed for remarks, etc., on the performances. In other words the adjudicator, if he is to be really of much use must be a teacher of broad views and a good deal of capacity to perceive, adapt and to express. Birmingham has, some think, furnished one illustration of what he must not do. One adjudicator played through, himself, the entire selection set for the most advanced class. If report speaks truly, the verdict of the competitors themselves on his performance was not of a wholly flattering kind.

This is a large subject. My own opinion is that each judge will do the most good by using some illustrations and not depending on merely verbal descriptions. Unless he be a Caruso, he had better not attempt to sing an entire song, but he may quite well, by the use of the speaking voice or by singing a few notes, convey his meaning—but in any case the adjudicator should be a teacher for the time.

It seems to me that any special display of voice as such by a male adjudicator is as much out of place as is the wearing of gorgeous raiment on the part of a lady judge at a festival where many of the competitors are people drawn from the humblest walks of life.

ARE ENGLISH MUSICAL?

Are the English a musical people? It is scarcely safe to ask this question at the present time, though perhaps, more so than two or three years ago. My only contribution to the direct solution of this problem at the moment will be the utterance of a warning based on some facts. One visiting London, in September, say, attends a Queen's Hall Promenade Concert and finds the hall packed with a most enthusiastic audience, many being willing to stand in the part for which a ticket may be obtained for a shilling, and naturally he concludes that these people are music lovers, and then leaps to the conclusion that the English as a whole are a musical people. He next—later in the season—goes to a performance of some well-known oratorio in Albert Hall by the Royal Choral Society, sees a vast and attentive throng and again says "What a wonderfully musical people!" The following summer, being in London, he wishes to attend a performance of opera at Covent Garden, but he cannot secure a seat. It is a Melba or a Caruso night. What a musical people again. But may I ask this visitor to give heed to some other facts with which close observation has made me very familiar.

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concert room and many, before they are long there, withdraw, and before the close of the concert, the hall may be nearly half empty.

I attended at Covent Garden this season a performance of a fine old opera, "Joseph," and there I beheld an array of empty benches. People had attended the so-called scriptural drama of "Joseph" at a fashionable theatre and had all they wanted of Joseph. "Joseph" at Covent Garden was not a fashionable opera with a popular cast, though a good one, but to those who had ears to hear and an imagination to uplift, this revival was a thing of great delight.

To return to oratorio: Mr. Arthur Fagge, to whose work I have long wished to allude, has for many years, without distinguished patronage or financial assistance, trained a choir from small beginnings to a state of high efficiency. He has tried the public with all kinds of compositions, the well-known, the new, the foreign, and the home made, yet during all the years these concerts have been given, the house has never been full till very lately on a single occasion. Why? Albert Hall oratorio drew vast crowds, Queen's Hall could not get a first rate attendance for the same choral works equally well given. Why is this? Hear further. There was given at Covent Garden, a few weeks ago, a series of performances of "Parsival." Mr. Fagge announced a concert performance of "Parsival," with the result that the hall could not accommodate all who wanted to attend. Why are these things thus? My business just now is not to answer but to warn all who would draw conclusions about things bearing on musical art in England to be cautious, for we are dealing with conditions that are very complicated and not at once easy to understand. I wish, however, to call special attention to the long continued and excellent work, often pioneer work, of Mr. Arthur Fagge in connection with choral development in London and at an earlier period in Dulwich.

DR. CHAS. HARRISS' WORK

And this and recent events make it incumbent on me to refer to one who is an Englishman by birth, but long a Canadian by adoption, Dr. Chas. Harriss, of Ottawa, who has for many years visited England periodically in connection with his "Imperial Concerts," which have always been choral in character, but never quite so much so as now. His last concert given very recently in Albert Hall was by far the greatest success on its merits that Dr. Harriss has as yet achieved. The choir was of such vast proportions that it took up not a little of the space in Albert Hall. The members are drawn from a large number of

choirs in and near London, and are rehearsed together by Dr. Harriss. The selections on this occasion were admirable and the work of the choir worthy of all praise, especially when its great size and the many difficulties of such an undertaking are considered. Those who knew Dr. Harriss as a conductor even as late as five years ago would not have recognised him on this occasion as the same man, so great has been the improvement in his work. Few conductors would have got as good results. I think in these views I am only expressing that of critics generally who were present at the last concert of this Imperial Choir.

I should like to call attention to the pioneer work done at Bournemouth during the long period of twenty-one years by Mr. Dan Godfrey, who has given more first performances of English composers' orchestral works than any one else, though he has also furnished high class music of all schools for those who are permanent or temporary residents in this famous sea-side resort.

Sir. Fred Bridge does work of another kind in addition to filling the post of organist of Westminster Abbey, conducting the choir of the Royal Choral Society, etc. He takes us back in his lectures at the Gresham Foundation to old and neglected English composers and the beginnings of certain forms of musical art. These lectures Sir Frederick enlivens with a sparkling wit that has nothing ancient or "chestnutty" about it.

We have lately had concerts by Canadian artists in London. Madame Le Grand Reed as "the Canadian prima donna" gave a well-attended vocal recital in Bechstein Hall a few weeks ago. Her programme might have been better suited to her own powers and the taste of a London audience. Mrs. Reed proved that she has a good voice and a fair *technique*—both rather better than her interpretations.

Miss Evelyn Starr who appeared as a "Canadian violinist" met with a cordial reception and got rather good notices in the press. Miss Starr has a fairly good command of her instrument and plays better in tune than is common with most young violinists at the present time. She seems also to be musical in the general sense. She is rather young yet to show much of that greatly to be desired but rare quality, individuality. I fear, too, that she is in the stage when in playing might is largely right, one through which a player had better pass as quickly as possible, and get to the quality rather than power stage. It is to be hoped that this lady was not influenced by a certain American virtuoso who played in the same hall only a day or two before her. In spite of a certain amount of reputation, I

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must think *he* illustrated a large proportion of the commonest and worst faults of the string playing of to-day, such as false intonation, a forced strident tone, exaggerated emphasis, etc.—in a word, the sort of player who says to himself, "I am going to do it in a big way and make them sit up." He made me wish I was somewhere else, yet I read next morning in a leading newspaper that he was "delightfully stimulating." It is writing of this kind that is helping to ruin the art that Kreisler, Elman and others so exalt in our day.

As I have not been wholly favourably impressed by English string players it is a pleasure to mention one well known on the concert platform in Canada, Miss May Muckle, whose technical excellence and beauty of tone as a violoncello virtuoso are quite exceptional and I would now more especially point to an English girl who began her education in the Royal College of Music, but carried it on abroad. Though she is still very young, this lady, Miss Beatrice Harrison, is undoubtedly the first among lady violoncellists if not the greatest artiste on this instrument living. The strange thing is that though this is recognised on the Continent, the English themselves do not seem to have as yet discovered Miss Harrison.

I referred in a previous communication to the general lack of individuality and real feminine charm of most of the lady violinists that appear in public in this country and elsewhere. There are a few exceptions and one so remarkable that she deserves special mention, an Australian resident in London, after training abroad, Miss Daisy Kennedy, who plays with a charm so exquisitely feminine that I could wish that all ladies who play stringed instruments could hear Miss Kennedy and Miss Beatrice Harrison, who has every technical and artistic quality including the one now referred to developed in such a high degree that she is in a class by herself. Her sister, Miss May Harrison, is one of the best of lady violinists, but her appeal is not of the kind to which I now allude.

There has been continued interest for some time past in improved attention to the treatment of the words by singers. Several of the German opera singers who have been here have given us an admirable enunciation. In English, none have, to my mind, surpassed an Australian little-known vocalist, Mr. Cohen, or our Canadian prima donna, Madame Donalda. This was evident in her "Carmen", a role for which her light voice does not well fit her, but in which her enunciation was almost perfect. Madame Donalda, has, by the way just made her *début* as a singer on the music hall stage.

Sir Alexander Mackenzie quite recently had his opera, "The Cricket on the Hearth," founded on Dickens' story, produced under his own direction, with the assistance of the students of the Royal Academy of Music. Although the music was composed nearly twenty years ago, the opera has never been heard in public till now. It will please the many friends in Canada of the head of the Royal Academy of Music to learn that the reception by press and public was in every way favourable.

I must not close the musical part of this communication without a reference to the death of a fellow contributor to MUSICAL CANADA. I met Mr. Cuthbert Haddon but once, though I had read much that he wrote. He impressed me as a genial man, with a broad and liberal outlook on music and on life.

II.

THE LONDON THEATRES

By common consent London has been passing through a period in its theatrical life characterised by barrenness, triviality and worse. To some, dulness is the greatest of dramatic sins. I am old-fashioned enough to believe that indecency is worse. Better no plays than those that pollute or stimulate what is morbid, sexually or otherwise. London is supposed to have a censor. But one sees strange things these days in this staid old land. Some girls arrested for disorderly conduct on the streets were dismissed by the magistrate with the remark that he wished he was in a mood to enjoy himself as they had been doing; and one of the leading newspapers applauded him. The same magistrate publicly declared that there was much to be said for betting, though this practice, we know, ruins thousands in England. We find the procedure of the police courts turned into comic plays with the magistrate as the chief, if feeble, comedian and the audience convulsed with laughter at pointless would-be-funny remarks. We find the censor of plays permitting the use of a certain word, not supposed to pass lips polite, to a fashionable actress in a West End theatre, and denied to a company of players at another theatre. The same censor permits salacious plays to flourish, yet refuses to licence a drama like "Damaged Goods" that sets forth in most instructive and impressive fashion the physical and mental evils that result from uncontrolled sexual appetite, medical reports on which are now being printed in all the best London newspapers. He also refuses to licence Ibsen's "Ghosts" that so forcibly illustrates the laws of an evil heredity. Truly the Old Lady is giving her daughters over the seas a good deal over which they may rub their eyes, but let us hope not imitate.

Most unwillingly do I refer to one play now flourishing in London, but did I not, I would consider myself wanting in all true patriotic feeling. "The Land of Promise" now on the boards at the Duke of York's Theatre will not help Canada or Canadians. Were I a young British farmer contemplating emigration, I would certainly not select Canada as my new home after seeing this play. Why Canada, described as a land of blights and misfortunes? Why have anything to do with Canadians, when in this play the two leading Canadian characters are the one a "cat" of the worst type, the other a brute? The author of this production is an experienced dramatist who could have written otherwise. Why did he choose to treat Canada and Canadians thus?

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is The People's Theatre, a subject which deserves to be printed in capitals. London has for decades had its Sunday League with its Sunday excursions, Sunday concerts, etc., but there has been no Sunday theatre and, as will appear presently, the discussion on The People's Theatre raised the question of Sunday performances generally, so just a few words as to the oldest institution of this kind, Sunday concerts.

They are organised under several different auspices. Of the highest class artistically, the most fashionable and held in the popular Albert Hall are those under private management. The impressario is willing to add a seventh to his six days of labour provided there be an adequate financial reward. He gathers in coin in plenty and he pays his artists a living wage. The public, pious or worldly alike, raise no objection. Then there is the Sunday League that wishes ever to widen its sphere of influence and pays its artists, some of them at least, a sweated wage, if report speaks truly, all of course for the benefit of the music lover who cannot attend week-day concerts. All these Sunday concerts are advertised "Admission free." But when one reads on he finds "seats ten shillings, four shillings," etc., or whatever the price may be. Let there be no mistake about these Sunday concerts. There are no philanthropists of the poor man hungry for music standing on the steps inviting him to enter and take a seat. No, these concerts mean, like week day ones, money, but the week day concerts are not associated with any such trick as "Admission free."

To return to the People's Theatre, which has been a great success in Germany. A few weeks ago a public meeting was held in Drury Lane Theatre to organise A People's Theatre Society in London. On the platform a large number of influential people were seated, including the speakers. Sir William Treloar, the president of the Sunday League, occupied the chair and made a short introductory speech in which he seemed, as far as I remember, to be somewhat non-committal as to Sunday theatrical performances. Sir Herbert Tree gave an account of this movement which has acquired vast proportions in Berlin and took occasion to refer to the subject of Sunday dramatic performances as desirable especially in connection with the People's Theatre. Most of the Berlin performances are given on Sundays. Sir Herbert referred to the fact that public concerts and cinema exhibitions were given in London on Sunday and that the public houses were open, but that dramatic performances were not allowed, which he considered very illogical, and that cinema

shows were supposed to be for a charitable purpose, which they were not, and this he branded as hypocrisy.

Sir George Alexander who advocated a Municipal Theatre some two years or so ago, was also in favour of a people's theatre and of Sunday opening. He, like Sir Herbert Tree, was, however, against seven days' work for the actor and both would have a law passed to that effect in order to allay suspicion.

The Bishop of Manchester is supposed to be very friendly to the theatre and he reminded the meeting that "there was a strong body of religious feeling that must be reckoned with," as indeed this meeting showed, but neither he nor Sir William Treloar referred to the Sunday inconsistencies mentioned above.

Mr. T. P. O'Connor made a very broad and telling speech such as one rarely hears and I wish it had been adequately reported in the newspapers, but it was not. It will be seen that the subject of the people's theatre and Sunday performances were, by most of the speakers, considered as practically inseparable, though all do not hold this view. But now, as to some real accomplishment. The credit of the actual existence of performances of Shakespeare's plays for the people at very low prices of admission belongs to two women. Miss Rosina Filippi, a well-known actress, agitated through the press the question of such a theatre, solicited contributions and on the strength of a very moderate sum, actually carried on a people's theatre for a few weeks. The work was then taken up by Miss Lillian Baylis. Miss Baylis has for some time been carrying on the work begun twenty years ago by a Miss Cons in the south-east of London.

I have attended performances both operatic and theatrical given under Miss Baylis' management in the Victoria Hall in Waterloo Road. For it must now be made clear that not only lectures, classes, etc., but also operatic performances of standard works have been given at cheap rates to the people, and nothing attracted my attention more than the great interest the audience manifested in all that was going on. They evidently went for the opera and nothing else, which is more than can be said for the audiences of Covent Garden, Drury Lane, or any other of the great operas of the world. The experiments made by these two ladies were bold and courageous, and all honour to them. Since then the subject has given rise to letters to the press and considerable discussion. Sir Herbert Tree gave an afternoon performance of G. B. Shaw's "Pygmalion," now on the regular bill at His Majesty's Theatre, to test the question of attendance of working people on a week-day with the prices put down. There was no financial loss, but a single experiment like this does not give one very much to go upon. I think those most interested and best informed believe that if this movement is to be a success, there must be a Sunday opening, and this will be violently opposed for the Sunday inconsistencies referred to above do not seem to trouble English people, as they would the more logical French or Germans. In the meantime we could well be rid of some of that hypocrisy for which England has an unenviable reputation among the Continental nations, though in how far this may be deserved, I leave others to decide. It is a pity that so good a cause as a People's Theatre with high class plays, well acted as in Germany, should not long since have been successfully organized in England.

It is a pleasure to record that the Irish Players, with their fine repertory, and natural, yet imaginative acting, are again with us at the Court Theatre. Miss Horniman's company is in the last week of a long and successful season of repertory work at the Coronet. I happened to be present at a banquet given to "The British Dramatists" a few weeks ago at which Miss Horniman spoke, when the secret of her securing

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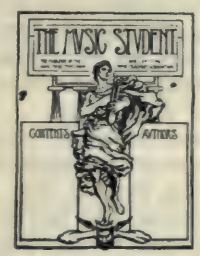

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so many good plays was revealed. Miss Horniman reads personally between thirty and forty plays a week of the hundreds sent in to her. This is a very different thing from the actor-manager's plan of commissioning some well-known dramatist to write a play. A large proportion of these plays, written to order, are not real successes, though they may draw people to the theatre, and the whole system is most discouraging to young and untried playwrights, not to take into account the fact that the public is cheated out of its own and progress in dramatic art generally retarded.

I must give the dramatic critics the credit for speaking their mind during the past year as to the futility of presenting to the public plays of little or no dramatic value, even when these views seemed to be directly opposed to those of first night audiences. I wish I could add that they had been as discerning in the case of foreign and American plays, which can scarcely be described as foreign. For example, Mr. Zangwill's "Melting Pot", truly American in spirit, though world-wide in its sympathies, met with very imperfect appreciation by London critics on its first presentation, but later, to their great credit they admitted their error, though I regret to be obliged to add that the leading exponent of this play, Mr. Walker Whiteside, an American actor, never received the credit he deserved from the English press. In some respects he has no equal in England. Mr. Zangwill has certainly no very good reason to think well of either the censor or the critics, but his plays have both heart and brains in them, and he must come into his own yet; if not, so much the worse for us, for of plays of serious purpose and high aims we have offered us, alas, but very few.

One of the new and encouraging movements of the last two or three years, and more especially of the last few months, is the amount of attention given to the child in relation to the theatre. Pantomimes are supposed to be for children. Artistically they are such rubbish it is not surprising that they have never gained a foothold beyond these shores. At the present time they are a sort of mixture of nearly everything that may be seen or heard in the music halls, or musical comedies, and a bad hash it is, that is served up, unworthy of adults and incomprehensible by children. Indeed, it is cruel to take young children to sit through such performances. Feeling this, no doubt, some few theatres gave us, during the last Christmas season, at least three or four plays or forms of entertainment—growing out of the play proper and the older pantomime—in which some human beings as such and others disguised as animals, co-operated to bring both the adult and the child auditor into a really healthy state of mind. There was amusement without silliness, or the sense of degradation. The productions were in some cases not given all the support they deserved, for the public is so wedded to its idols it does not readily leave them. Besides it takes time to make these improved forms of art known.

We have had attempts made, by ladies chiefly, to give us a Children's Theatre. Most prominent among these is Mrs. Dearmer, the wife of a clergyman, who had done good work already for the cause of the Morality Play, etc. To say that all these efforts to amuse children wisely were above criticism would be asserting too much, but a fair amount of success was achieved. Such efforts teach parents how to amuse their children at home, a little-considered thing in these days of living so much away from the domestic hearth. I hope these ladies will not give us any more heroes of the naughty child type of which we have had a taste in some of these entertainments. Mark Twain has done quite enough to glorify mischief to last us for some time.

Mrs. Dearmer also gave us "B'rer Rabbit and Mr. Fox" which was well done except that the

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types were in conception English rather than American. There was really but one negro in the whole cast of the type well known in America, which I think was a real pity and, perhaps as a result there was a great lack of real negro exuberance in the whole performance.

Now and then one gets an opportunity to see a Greek play. I attended one such performance at Bradford College three years ago, and a similar one, "Alcestis," was produced a few days ago by the youths of this institution. Here there is a theatre built in the Greek style and the play is given in Greek. Miss Fogerty, to whom reference has been made by me before in MUSICAL CANADA as an able and enthusiastic worker in the cause of expression, especially expression by the speaking voice, has once again produced a Greek play in London. In this case "Electra" was chosen, a suitable translation into English by Miss Fogerty herself being used. All the leading characters were well impersonated. The movements of the chorus in their fitness, expressiveness, harmony and supreme beauty impressed me more favourably than the speaking of any of the characters of the play. This in our day receives but little attention on the stage, especially what may be termed the music of speech. It is a fault of our time against which no one person can prevail, not even one with the ability, accomplishments and force of character of Miss Fogerty.

I left the theatre on this occasion feeling that we are to-day poor creatures as compared with those old Greeks so far as the perception of the beautiful is concerned. How fortunate that all which they chiselled and wrote has not been lost to us!

WESLEY MILLS.

* *

MISS FERGUSON IN CHARGE

MISS ELMA FERGUSON will have charge of the organ at West Presbyterian Church during Mr. McNally's absence from the city on his holidays.

* *

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ONTARIO MUSICAL FESTIVALS

AN association has been organized entitled the Ontario Musical Festival Association, the objects being the encouragement of music in all its branches by means of annual musical competitions and festivals. The first series of competitions will be held in London, Ont., in May, 1915. Prominent musicians in Toronto, Hamilton, London, and Western Ontario are promoting the organization, particulars of which as to membership, adjudicators, etc., may be obtained on application to the secretary, J. H. C. Woodward, 60 Beaconsfield Avenue, London, Ont.

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MENDELSSOHN CHOIR TOUR

THE itinerary of the Mendelssohn Choir tour, as given out by Dr. Vogt, is as follows: April 19th Montreal; April 20th and 21st, Boston, under engagement of the Boston Symphony Orchestra; April 22nd, the choir sails from Boston, arriving in London on May 2nd; May 4th, in Queen's Hall, with the Queen's Hall Orchestra; May 5th, Liverpool; May 6th, Manchester; May 7th, Glasgow; May 8th, Edinburgh; May 10th, Leeds; May 11th, Birmingham; May 12th and 13th, London; May 15th, Amsterdam; May 17th, Hamburg; May 18th and 19th, Berlin; May 20th, Dresden; May 21st, Frankfort; May 22nd, Wiesbaden; May 24th, Paris. Requests were received from Heidelberg, Germany, and one or two other municipalities for appearances, but were necessarily refused. The Queen's Hall Orchestra of London will accompany the choir on its trip through the British Isles. The whole trip is to occupy only a month. The choir will leave Toronto on April 18th, 1915, and will sail from Havre, France, on May 25th, for home. During the trip the party will not have more than two days open at any time.

* *

MUCH IN REQUEST

BAND OF THE 91ST REGIMENT, CANADIAN HIGHLANDERS HAS NUMEROUS ENGAGEMENTS

THE band of the 91st Regiment. Canadian Highlanders, of Hamilton, Canada, H. A. Stares, Mus. Bach., bandmaster, has been engaged to play at the Dominion Exhibition at Victoria, B.C., September 21st to 26th, 1914. This will be the fourth time the 91st has been engaged to play at the Dominion Exhibition. First at Winnipeg in 1904; second, at Calgary in 1908; and third, at Regina in 1911. They have played return engagements at the Industrial Exhibition in Winnipeg and Calgary, and have also played at many of the important State Fairs held in the United States.

They will play at Port Arthur, Fort William, Kenora, Winnipeg, Portage la Prairie, Regina, Moose Jaw, Medicine Hat, and Calgary, on the outgoing trip, and returning by way of United States, will play at Portland, Salt Lake City, Denver, Omaha, Chicago, and Cleveland.

* *

CANADIAN ACADEMY OF MUSIC

THE CANADIAN ACADEMY OF MUSIC, LIMITED, announces that the West End Branch of the School will re-open on September 1st in new premises situated at 174 Wright Avenue. The old establishment at 1494 Queen St. West has, through insufficient accommodation and other causes, become unsuitable for the requirements of the district.

The new school will be fitted out in accordance with the most approved modern ideas; the furnishings will be selected and supplied by Jenkins, antique dealers, Yonge Street. When completed the new branch will be in every way worthy of the main institution on Spadina Road. The location, situated as it is, close to the car line and yet away from the noise of a main thoroughfare, is most convenient.

The faculty of the school will be augmented for the coming season by the addition of several well-known teachers. Special attention will be given to the training of young children.

The school will be managed by Mr. George A. Bruce, the well-known 'cellist. Mr. Bruce has a reputation as an excellent and experienced musician, and has had a training for the last two years at the Academy which eminently fits him for his duties.

* *

BERLIN CONSERVATORY OF MUSIC

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THE Berlin Conservatory of Music, Geo. H. Ziegler, founder and director, although little over a year old, already shows an enrolment of 350 pupils in the various courses, making it one of the largest conservatories in the province.

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and dramatic art, painting and drawing, physical culture, dancing, correct deportment, etc. A feature worthy of special note is the department for vocal kindergarten, the only one of its kind in Canada. Monthly recitals are held at Concordia Hall, under the auspices of the Conservatory, and are largely attended by the best people of the city, while the sessions of the physical culture and dancing classes are held at the Masonic Hall, which has been leased for the purpose. Mr. Ziegler, the director, is a musician of more than local fame; he has surrounded himself with a staff of assistants that bespeaks the success of the institution for years to come. Both director and staff co-operate with a singleness of purpose that is truly remarkable.

* *

CHOIR APPOINTMENT

Miss Louise Collings, pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music, has been appointed soprano soloist in Eglinton Presbyterian Church. For the past two years Miss Collings has been a member of Bloor Street Baptist Church Choir.

* *

CANADIAN MUSICAL BUREAU

Best Array of Concert Talent Yet Announced—Mary Bruce Brown the Star Artist

Mr. Campbell, manager of the Canadian Musical Bureau, announces that he has completed his organization for the season of 1914-15, and that he has the finest array of concert talent he has ever got together. His star artist for the coming season will be Miss Mary Bruce-Brown, the famous Scottish soprano. Miss Bruce-Brown is a native of Aberdeenshire, but she has spent a good part of her time in London, where she is the leading favourite at all the big Scottish concerts in the English metropolis. Miss Florence Mulholland, the favourite New York contralto, who captivated the Scots of Toronto when she sang at Mr. Campbell's Good Friday concert last April, will be in the bureau next season, and she will no doubt be eagerly sought after for leading concerts. Besides those mentioned above, the bureau list will include the following artists: Sopranos, Mrs. Flora McIvor Craig, Mrs. Harvey Robb, Miss Beatrice Hunter; contraltos, Miss Edith Parker, Miss Evelyn D. McKay, Miss Marie Brown; tenors, Mr. Harold Jarvis, Mr. Norman S. Maudesley; entertainers, Madrigal

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* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by Clement Antrobus Harris.*)

THE birth of few musicians is of so uncertain a date as that of Palestrina. It varies in the estimate of historians of high repute from 1514 to 1529. Most authorities, however, favour the former year and believe August to have been the month. Four centuries, therefore, have told their long tale since he first saw the light who has been called the saviour of church music. Strange as it may seem to us now, the invention of an original melody was almost unknown in the sixteenth century. A composer was a man who could weave counterpoint round a theme borrowed from folk-songs or church chants. And stranger still, not merely secular, but even obscene, songs were drawn upon for themes out of which to make music for divine service. Nor was even this all, for according to no less eminent authorities than Mr. E. H. Pember and the late W. S. Rockstro, the secular words were sung by the tenors—the part is so-called because originally those who sang it "held" the melody—while the rest of the choir sang the liturgical words!* No wonder, then, that the Council of Trent threatened to restrict church music to unisonal plainsong, and were only restrained by the proof Palestrina gave that part-music could be devotional in tone and absolutely free from objectionable associations.

* * *

It is very necessary, in judging those of a far country or different epoch from our own, to remember that reverence depends upon the spirit in which a thing is done. A Christian takes his hat off when in the house of God; a Jew keeps his on from exactly the same motive. Though our musical forbears saw no irreverence in using secular airs as *canti fermi* for sacred compositions, they were scandalized at the idea of anyone but a priest or monk playing the organ during divine service! So much so, that the "Chapter" of a French cathedral, coveting the services of an unusually accomplished lay organist, authorized him to wear clerical garb to avoid the outcry! In England the first lay organist was in all probability the famous Thomas Tallis, who was *pulsator organorum* of Waltham Abbey in 1540 and probably for some time previous to that date. At Rome the principle was carried further still, the members of the Sistine Chapel choir being at one time an exclusively clerical body. Hence one of the greatest troubles of Palestrina's

*See the articles on "Palestrina" and "Mass" by these writers respectively in the original edition of Groves "Dictionary of Music."

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life. He was a layman and married, despite which facts his extraordinary gift secured him admission to the world's most famous choir. Its clerical members, however, resented his membership, and their jealousy made his life a misery to him even after a succeeding and more rigid Pope had dismissed him from the position.

* * *

The Edinburgh Usher Hall recitals referred to in a previous issue have given rise to a correspondence in the local press on the respective claims of "classical" versus "popular" programmes. I venture to submit that such an antithesis is false. Many of the most popular pieces are classics. Also, he would be a bold man who will undertake to define precisely what is classical and what is not! The real question is as to quality. A musician should place before the public nothing which is an offence to his own taste: nothing which is feeble and of bad workmanship. But undoubtedly training in any art vastly extends the range of appreciation. And the mistake classicists make is in playing only music which exhibits their own farthest reach in the way of comprehension. They also need to remember that inspiration and scholarship may be as evident in music which represents the lighter moods of humanity as in that which voices the tragic, the solemn or the profound. The difficulty would be ended if music's craftsmen would treat an amateur audience as they would have experts in other arts treat them. Do those who play nothing but Bach never read any verse but a great epic poem, or listen at an elocutionary recital to exquisite examples of poetic nonsense such as Lewis Carrol's "Hunting of the Snark," of "The Walrus and the Carpenter"? Can they tolerate no picture but a classical Madonna? Are they indignant if asked to inspect a caricature by Phil May?

* * *

The mistake of both classicists and "popularists" is in disregarding the necessity for variety of style. All effect in art is produced by contrast, high and low, loud and soft, fast and slow, legato and staccato, sound and silence. The "popular" recitalist who introduces nothing serious into his programme defeats his own end. The lighter pieces will fail of their effect and pall upon the appetite just as much as will "stodgy" academic exercises, if there is no background which throws them into relief. We all like cheese-cake, but a whole meal of it would be a mistake from even an epicurean point of view.

* * *

I was at the launching of a ship the other day. It is a pretty sight, and in this case the presence of white-robed clergy and choir—it was a mission steamer—made it prettier than usual. And doubtless it is a proud day for the builder. Yet there is a prouder one! Yes, nothing can equal the thrill which the press-man experiences when that morning dawns on which he is to float a new joke! The hand which holds my pen throbs with something of this emotion now. The little anecdote which has occasioned these observations is not new. To be quite truthful, it is far from it. Indeed, it is a hoary tradition in one of the most ancient of our venerable English cathedrals. Wild horses wouldn't drag from me the name of it. But so far as I know the story has only had a local radius of activity: it has never spread over the broad ocean of the world's press. What a preluding! I begin to wonder whether the reader will think my little talk worth it all! Anyway it is too late to turn back now, so here it is:

At the practice which preceded the daily morning service one of the basses sang B flat out of tune and was checked by the choirmaster. A second time he did the same thing and a second time was called to account. Again and still again the incident recurred. In fact it happened so often that the most practised writer would have difficulty in narrating the separate occurrences without verbal tautology. So one had

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better slump it and say that the thing happened time after time. Also, that at each repetition the choirmaster's sarcasms and the basso's resentment rose to a higher pitch. How it was all going to end nobody knew when suddenly the irate basso thundered out, "Well, that's the B flat in *my* voice."

* *

TORONTO PIANIST IN BERLIN

Davidson Ketchum, the young Toronto pianist, who has spent a year and a half under the tuition of Katharine Goodson in London, is now studying with Josef Lhevinne in Berlin, and that eminent virtuoso predicts for him a most successful career. Mr. Ketchum expects to return to Toronto next summer, and will commence teaching in September, 1915.

* *

The Musical Exchange, London, publish a very fine and effective song for soprano and tenor, entitled "A Thrush Song", the music of which is by Dolores Grenfell and the words by J. L. Milligan, the latter being now a resident in Toronto. The song has had quite a success in the old country, both on account of the exquisite sentiment of the song and the admirable setting which the text has received. The same author has had a song produced by Messrs. Ascherberg, Hopwood Crew Limited, entitled "Time and I", the music in this case being by P. Mavon-Ibbs, and inscribed to the captain and officers of H.M.S. Hannibal. Here, again, the text is eminently beautiful, and has been deftly caught by the composer, and without doubt will be in great demand. The same author, J. S. Milligan, has two songs still in MSS. for bass voices—"Under the Billows" and "The Sea," to the first of which he—the author—has written a very effective melody.

* *

Mr. Maclean Borthwick, L.R.A.M., baritone, oratorio and lieder recitalist, will again be found at work in the ranks of the faculty of the Toronto Conservatory of Music inculcating the principles of artistic singing and vocal production. His wife, who was recently supervisor of music at the State Normal School, Oshkosh, Wis., and who has had a wide and varied career as a contralto vocalist and also as a teacher at the Chicago College of Music and Tabor College, Iowa, has likewise been appointed to the conservatory faculty.

* *

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MAX SELINSKY

Max Selinsky, the eminent Russian violinist, is the latest addition to the faculty of the Toronto Conservatory of Music. Selinsky is a son of Peter Selinsky, the famous Russian violinist and conductor. At the tender age of six, he commenced to study under the direction of his father; later he became a pupil of Professor Auer

Max Selinsky

(teacher of Mischa Elman). For two years preceding his coming to America, he was first violinist of the Imperial Opera House Orchestra at St. Petersburg.

In 1906 he became a member of the Philadelphia Symphony Orchestra and for the past eight seasons has played first violin with that famous organization. Aside from his work with the orchestra, he has appeared frequently in recital in the cities of Philadelphia, Baltimore, Washington, Atlantic City, etc. The critics in each city were loud in their praises of his great talent and his marvelous execution.

The *German Correspondent* of Baltimore in commenting on his performance spoke as follows: "Mr. Selinsky is a violinist of the first order. His tone is beautiful in the extreme; his technique nothing short of marvelous. His playing of Vieuxtemps, Ballade et Polonaise, was greeted with tumultcus applause, as was Hungarian Rhapsody by Hauser. Both these numbers were presented in a masterly fashion, displaying on the part of the versatile artist unusual command of the resources of his instrument."

* *

NEW MUSIC

Chappell & Co., Limited, report having experienced a very successful season, especially with their new publications. The high standard which, for so long, has been synonymous with the name of Chappell has been fully maintained and, in some respects, exceeded. Leading members of the musical profession, teachers and vocalists, have appreciated this, and have made frequent and effective use of many of the new numbers in studio and concert room.

All the leading song writers, so long and so successfully identified with the "House of Chappell," have contributed at least one outstanding number to the list of the season just past. Liza Lehmann's best new number is probably "Oh Bother! Sang the Thrush," although "I Send You My Heart" has much claim to merit. Dorothy Foster's new work is all of it excellent, but "Dearest, I Bring You Daffodils" is so charming that a first place is readily conceded to it. "I Heard A Sweet Song" and "Were I Some Star" are, however, equally and

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fully worthy of notice. Madame D'Hardelot is represented by three very good numbers, "From Paradise," "Roses of Forgiveness" and "The Little White Town," all of which, especially the second, earned great praise when first introduced to the public.

The flow of melody from the pen of Herman Löhr is as fresh and full and sweet as ever. In "The Port of Au Revoir", "Beside the Sea," and "The Little Girl Next Door," he gives of his best, that "best" which has made his "Little Grey Home in the West" and "Where My Caravan has Rested" such tremendous successes, while his new Song Cycle, "Songs of the Southern Isles," shows that he can write vocal numbers of a very high order.

The talent of Coningsby Clarke is of another order, but equally commendable. His mastery of effect, by the employment of simple means is an outstanding feature of much of his work. At the same time, he knows just when and how to elaborate his work. His "Desert Love Songs" is a cycle that marks a new departure for him, but it is as characteristic of him, although a vivid contrast, as that genuinely poetic achievement, "The Perfect Tune." The latter is tender, half-shy in self-revelation, wholly Occidental. The former beats with all the frank, outspoken passion of the Orient, but it is still "Coningsby Clarke."

Other songs in this new and interesting list of good things are "The Grenadier" (Eric Coates), a lively rollicking number, with a touch of homely philosophy in it that reminds one of "The Sentry's Song" in "Iolanthe," "Wolfgof, the Bowman," (Nelson), "breathing of heroes and the gods of old," and "Colinette" and "Melanie," two excellent ballads of the type one does not wish to see die out. All the foregoing are excellent for bass, baritone or tenor voices.

Other numbers worth mentioning are "Lochleven" (Kennedy Russell), "O Lonely Pines" and "On the Road to Ballyshee" (Leslie Elliott).

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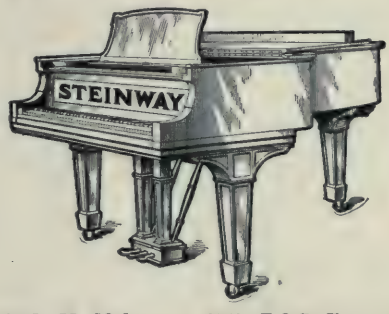

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WILLIAM CAMPBELL

THIS month we present, on our cover page, a portrait of Mr. William Campbell, manager of the Canadian Musical Bureau, Toronto. For the past seventeen years the Bureau has afforded a convenient channel of communication between concert artists and concert committees, and it has been the means of introducing hundreds of artists to the concert platform. That the Bureau has proved invaluable both to the members of the profession, and to those desirous of securing the services of artists, has been amply proved by the numerous complimentary letters the manager has received from those who have profited through his intervention. Mr. Campbell's services in guiding concert committees to make a suitable choice of artists has been greatly appreciated, and to his guidance must be credited much of the success of popular concerts during recent years. His crowning ambition has been to provide the very best popular concerts at a minimum charge to the public. That he has been very successful in doing this has been amply proved by the signal success which has attended the annual concerts given by him, year after year, in Massey Hall. It is generally conceded that these concerts furnish the best entertainments of a popular character given in Toronto.

Mr. Campbell has just published his annual, a handsomely illustrated booklet, the aim of which is to advertise the artists who are under the management of the Bureau. The annual will be found very useful to concert committees and others who are in the habit of giving entertainments. Copies of the book can be got for the asking, postage free. The office of the Bureau is at 133 Macpherson Avenue, Toronto.

* *

MAX SELINSKY'S APPOINTMENT

THE eminent solo violinist, Max Selinsky, has joined the teaching faculty of the Hambourg Conservatory, and not the Toronto Conservatory of Music as stated by mistake in last month's MUSICAL CANADA.

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PASSING NOTES

(*Special to* MUSICAL CANADA *by Clement Antrobus Harris*)

My original opening paragraph, written but a few days ago, is in the fire. I write on holiday, and wondering whether, and if so, how, one will be able to get home, the trains being commandeered by the military authorities, and coasting steamers running at great risk. Yesterday I saw horses being taken out of tradesmen's vans by soldiers. The inhabitants of a neighbouring sea-side town, Felixstowe, have been ordered to leave their houses, which are very much exposed and may be bombarded from the sea any time. To-day one-pound and ten-shilling notes become legal currency. One cannot take a stroll along the cliffs without meeting a sentry. Such a condition of things has not obtained in this country for a century.

* * *

It is sad to be at war with the countrymen of Bach and Handel (though the latter was naturalized as a British subject), of Haydn, Mozart, Beethoven, and Mendelssohn. But not one man in a million denies the necessity and justice of it. A traveller whose letter I read two days ago spoke of the great kindliness of the German people up to the very eve of the war. Evidently there is some sinister influence at work in the Berlin government which, one hopes, misrepresents the great mass of opinion were it free to speak.

* * *

It is touching to read of the Russian crowds singing our national anthem and, not knowing anything but the title, repeating the words "God Save the King" all the way through! Quite as good a prayer no doubt! And one is reminded of the immense influence in war-time which a single song may have. Fletcher, of Saltown, was more than justified in saying in his letter to Montrose, "Let me make the ballads of a nation, and who will may make its laws." Witness Purcell's "Lilliburlero." The words are the utterest doggerel, nevertheless the author of them, Lord Wharton, claimed to have "sung a deluded prince out of three kingdoms." Purcell's authorship of the tune is, however, extremely doubtful. The same dubiety exists as to the authorship of "God Save the King." Carey, and Dr. Bull—the latter very appropriately!—being the most likely claimants. On the Continent undoubtedly the most influential song in modern times has been "La Marseillaise," both the words and music of which were written in a single night, April 24th, 1792, by Claude Joseph

Rouget de Lisle, a captain of Engineers, an amateur violinist whose knowledge of music was very small. Of course it has been claimed that the tune is really an old one—some Teuton declares that it is a German hymn!—but a pamphlet published in 1865 by De Lisle's nephew places the matter beyond doubt.

* * *

I have always demurred to the dictum that "a little knowledge is a dangerous thing." All knowledge is little compared with what is to be known. Danger lies not in the amount of knowledge but the spirit of its possessor. Some little time since a member of one of our learned societies made merry over the musical sins of novelists, gloating with especial glee over a writer who had described a bag-pipe player as singing snatches of song to his own accompaniment. Was this brilliant genius ignorant of the fact that the bag-pipes was a wind instrument, or did he imagine the player could blow and sing at the same time? But they laugh best who laugh last. And during the discussion which followed, an equally learned member who spends much of his time in Scotland, quietly remarked that though such a feat was impossible on the Irish pipes, it was not so on the Scottish. For the latter have a kind of reservoir, after filling which the piper can play for an appreciable length of time without blowing, and can, and frequently does, sing snatches of song to an accompaniment supplied by his own breath!

* * *

The daily papers have just robbed me of quite an impressive paragraph. It was to have been on the curious—probably unique—circumstance of three British Professorships of Music being vacant at the same time: the Ormond Professorship at Melbourne; the new Conservatoire Professorship at Sydney; and the Reid Chair of Music at Edinburgh University. But the latter has just been filled by the appointment of Mr. Tovey, and probably the others will have been ere these lines meet the eye of the reader. However, the said Chairs were all three vacant for some weeks, "running concurrently" as the magistrates say. We hear much of the profession being overcrowded, but to those who possess high qualifications, the number of valuable appointments is continually on the increase.

By way of compensation the newspapers, in recently recording the death of a great statesman, have added so much interest to a little incident previously rejected as unworthy the dignity of print, that I venture to record it. A busy music-master spending the last day of a vacation in Birmingham was deeply disappointed to just miss hearing Mr. Chamberlain speak, and spent a sleepless night in a long journey home. Next afternoon, in the middle of a heavy day's teaching, he asked a pupil to name the note on the third line of the treble stave. She was a demure little damsel who, though generally accurate, took an unconscionable time in deliberating over her answers. And while she was pondering this profound problem in the recesses of her mind Musicus fell asleep and dreamt that after all he was hearing Mr. Chamberlain speak. Suddenly he awoke. Now scientists tell us that the seemingly longest dream may take place in a moment or two. Probably Miss Tuffit—somehow this name seems to fit her—had not yet answered the question. The best thing would have been to have asked her some other one. But we know that "the wicked flee when no man pursueth." And Musicus, in his over-anxiety to show that he was awake, made the attempt to do so before he had fairly crossed the border between dreamland and actuality. Remembering the question he had asked before passing into the land of Nod, and pointing to the stave, he blurted out, "What has Joe Chamberlain got to do with the third line?"

What, you ask, did Miss Tuffit say? Oh, realizing that the second error was worse than the first, Musicus plunged into such a voluble and bewildering disquisition on lines, spaces, staves, and clefs, and at such a break-neck pace, that she hadn't time to say anything, and has probably not even yet overtaken her own thoughts on the subject. All the same I have often wondered what she did think of Musicus, because it was this same demure little lassie to whom, intending to put the question, "What is the rule for finding keys with flats?" he actually said, "What is the rule for finding fleas with cats!"

* * *

Not very long since a leading London weekly opened its correspondence columns to the narration of remarkable coincidences. Such experiences have happened in almost all lives. The most striking in the writer's case happened at the delightful and historic old Knight's Templar Church of Feliskirk on the Yorkshire Wolds. Once during the weekly choir practice the candle with which the organ was lighted burnt out. As soon as the verger had lit another, I turned to the choir and asked them to resume singing the Psalms at the verse next to that at which we had stopped when my desk had been plunged in darkness. Imagine my surprise on hearing them sing, "Thou also shalt light my candle: the Lord my God shall make my darkness to be light." (Psalm XVIII,

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28, Prayer-book version). About the same time and in the same neighbourhood, namely, at Kirkby-Wiske Church, at the dedication of a new organ the instrument, built by an abbot, was played by a prior, from a monk's psalter!

* *

MUSIC IN MONTREAL

MONTREAL, *August 20th, 1914.*

IT is extremely likely that the European war situation will necessitate several drastic changes in the plans of local musical managers for the coming season, and result in the abandonment of more than one event which the Montreal musical world has been anticipating.

Probably the biggest disappointment will be the nonappearance of Dr. Karl Muck and his noted symphony orchestra. Dr. Muck is at present understood to be in Berlin, Germany, with but little chance of reaching America to fulfil his numerous engagements in Boston and elsewhere.

Pavlowa, too, whom it was arranged should pay a return visit to Montreal, may not be able to reach this side and this will contribute greatly towards the many disappointments which will undoubtedly be experienced by those who ever since the Russian dancer's triumph here last season with the National Opera Company have been waiting for her to come back again with her company.

Up to the present, Mr. F. A. Veitch, the well-known local impressario who had arranged several fine concerts for the season of 1914-15, has not published any announcements foreshadowing a change in his plans. Paderewski is also among the musical celebrities that Mr. Veitch had under contract to appear here during the season.

Another tentative engagement which may have to be cancelled is that of Godowsky, the pianist, who was expected to pay a return visit to Montreal early in 1915.

The excitement created by the war situation has completely obliterated all talk of another season of grand opera for Montreal, unless arrangements can be made for the appearance here of either the Boston or Metropolitan companies, the winter plans of which, it is said, may be seriously effected.

During last spring, wide publicity was given to an announcement that a syndicate of local French capitalists had arranged for a season of light opera in an east end theatre, but here again the war is expected to cause a cancellation of all plans.

When the Quinlan Opera Company ended its season here last winter it was suggested that the

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organization should return to His Majesty's for a month or six weeks of grand opera this fall. A few wealthy Montrealers expressed willingness to guarantee the company a fixed amount for their engagement, but owing to the fact that Lt.-Col. Frank Meighan, Montreal's foremost patron of grand opera, expects to proceed on active service with the First Grenadier Guards of Canada, the detachment of which regiment he will command in the Canadian contingent, the engagement of the Quinlan Company will also fall through.

In view of the foregoing facts it looks as though local music lovers would have to depend upon native talent for their musical entertainment this winter.

Montrealers will miss the genial, smiling face of Mr. Quintus Brooks, former manager of that popular house, the west end theatre, this season. Owing to a change in the management by which the Sparrow interests lose control, Mr. Brooks is to be superseded by, it is said, a New York theatrical man.

The west end theatre will not seem the same after "H. Q.", as Mr. Brooks is known to his intimates, has gone. H. P. F.

* *

Mrs. S. R. Bradley and Mrs. J. L. Young are passing the vacation at Old Orchard, Maine.

TORONTO CONSERVATORY OF MUSIC

The Conservatory reopened for this season's work on September 1st, when the additional wing, already hastening towards completion, was ready for inspection and use, constituting a new and very special attraction. In the equipment of its buildings and convenience and comfort of studios and practice rooms, the Conservatory has always maintained the highest ideals, and the large number coming and going at all times in the reception rooms and corridors is a pleasant sign of the fitness and spaciousness of the original building now to be augmented for the fourth or fifth time.

The faculty has been strengthened by new members from abroad in various departments, and one or two important changes in organization have been made, such as the retirement of Mrs. Drechsler Adamson from the conductorship of the Conservatory String Orchestra, her place to be taken by Mr. Frank G. Blachford, the talented Canadian violinist, member of the Conservatory staff, and first violin both of the Toronto String Quartette, and the Symphony Orchestra. The branches of the Conservatory in suburban districts now include those under Mr. T. J. Palmer, Highview Crescent, Yonge Street, and Mr. W. J. McNally, 51 Oakmount

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Road, in addition to others in Rosedale, Deer Park, Washington Avenue, etc. Special Attention is drawn to the year book for 1914-1915, the new local centre syllabus lately revised by the musical director, and the pamphlet describing the women's residence.

An important departure has been instituted by the Toronto Conservatory of Music, designed to meet the requirements of students who have pursued their studies beyond the standards prescribed in connection with the examinations of the intermediate grades, and who may have developed a higher order of proficiency as solo performers, combined with advanced practical knowledge of modern pedagogical methods qualifying them as teachers. These examinations, which cover the requirements of the newly-established associateship of teachers' course, are available at all local centres throughout Canada. Successful candidates for these examinations will be awarded the associateship diploma of the Consevatory entitling holders thereof to style themselves associates of the Toronto Conservatory of Music. Full particulars regarding the requirements of this examination are set forth in the new local centre syllabus of the Conservatory of Music. The requirements of the newly-established licentiate examinations are outlined in the Conservatory Year Book for 1914-15. Copies of these books may be procured on application to the Registrar of the Toronto Conservatory of Music, College Street.

* *

MISS HUNTER'S RECITAL

THE gifted young Scottish violinist, Jean M. Hunter, announces a recital in the early fall.

* *

PAVLOWA WILL BE HERE

"AFTER a most hazardous trip from St. Petersburg, across Germany, and into the very heart of the war zone," says an account received in New York, "Alma Pavlowa, the Russian ballerina, has arrived in England, and now is at her summer home, 'Ivy House,' just outside of London. Pavlowa and her entire ballet and symphony orchestra of close to 100 will positively come to America for the tour, opening at the Metropolitan Opera House, New York, November 3rd. Pavlowa's tours of Germany and Austria and the English provinces have been cancelled. This will leave her free to come to America several weeks ahead of schedule." Pavlowa and her company are booked by Manager Solman for two evening performances in Massey Hall in November.

HAMBOURG CONSERVATORY OF MUSIC

The Hambourg Conservatory of Music announce that they have arranged with Mr. Clive Budd, the brilliant young Canadian pianist, to establish a High Park branch of their school at 409 Roncesvalles Avenue, where handsome premises have been secured. Mr. Budd studied with Professor Hambourg in the Russian school of piano virtuosity, and is remarakbly well equipped for his work. He will have the assistance of the noted Russian violinist, Max Selinsky, who has appeared with great success in Toronto; Miss Laura Homuth, who will teach the David Ross method, and also other teachers from the main institution. They will open on September 1st.

The Hambourg Conservatory of Music now enters upon its fourth year with a staff of over sixty teachers, many of them with European reputations. Several studios have been added to the already large building and a most successful season is predicted for this progressive institution. Three branches of the Conservatory have been opened—at the Beach, in Parkdale, and at Oakwood.

* *

MENDELSSOHN CHOIR TOUR

War Causes Indefinite Postponement of the European Trip

Although no official announcement has yet been made public, it is well understood that owing to the war the European tour of the Mendelssohn Choir will have to be adandoned, to the great disappointment of Dr. Vogt and his singers.

* *

BOSTON SYMPHONY VISIT CANCELLED

Owing to the uncertainties caused by the war the Toronto concert of the Boston Symphony Orchestra, October 3rd, has been cancelled. It is doubtful whether the orchestra will be able to carry out even its Boston programmes.

* *

BAND TOUR CANCELLED

The Band of the 91st Regiment, Canadian Highlanders, Hamilton, have had to cancel their engagement to play at the Dominion Exhibition in Victoria, B.C., and also all their engagements en route both ways on account of difficulties caused by the war.

* *

MISS JOSEPHINE SCRUBY

Miss Josephine Scruby has organized some very successful concerts during her stay at Nepahwin, Muskoka, for several charities. The Children's Concert on August 18th was an original and very entertaining performance given with toy-instruments and newspaper costumes.

* *

PRESENTATION TO MAJOR WATTS

Edmonton, *August 1st, 1914.*

Major Harry Watts, director of the 101st Regimental Band of Edmonton, Alberta, was presented with a purse of gold by the bandsmen the evening of August 1st, as a token of appreciation of the valuable services he has given. The presentation was made by W. E. Berry, vice-president of the band, at the officers' mess. Major Watts, who is a veteran musician, responded in a happy vein.

The programme opened with a vocal solo by Ernest Butterworth, entitled, "Tommy Atkins." He responded with "The Veterans' Song" as an encore. Major Watts, as chairman, proposed the patriotic toasts, everybody responding by singing the national anthem. "Our Regiment" was responded to by Captain Horsley. Pearson Arkless gave a patriotic parody on "Comin' Thro' the Rye," which caused roars of laughter. The toast of the evening was that of "The Band," which was proposed by the chairman and replied to by Mr. Berry.

The toast to the executive committee was responded to by Wilfred Senior, secretary; Albert Armstrong, treasurer; and R. G. Moser, librarian, all of whom have done excellent work for the band. Mr. Arkless again caused much amusement with a parody on "The Wreck of the Hesperus;" and Mr. Berry followed in a more serious vein with Kipling's "Gunga Dhin," with piano accompaniment by James Coutts. The evening closed with the singing of a number of patriotic songs.

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Besides being director of the band, which may be called to accompany the regiment to England, Major Watts is director of the Glee Club of the Edmonton Industrial Association, and organist at First Presbyterian Church.

* *

ROY MACINTOSH TO TOUR

Mr. Roy Macintosh, one of Canada's foremost singers and baritone soloist at Centenary Methodist Church, Hamilton, Ont., has been engaged as vocalist with the 91st Highlanders' Band for their tour to the coast, where they are engaged to play at the Dominion Exhibition at Victoria, B.C. Mr. MacIntosh has appeared in most of the towns and cities of eastern Canada.

* *

THE VICTORIA, B.C., MARCH

H. A. Stares, Mus. Bach., bandmaster 91st Highlanders' Band, has composed a march which he has dedicated to the Dominion Exhibition, which is to be held under the auspices of the British Columbia Agricultural Association. The march will be entitled "Victoria, B.C.," after the name of that city in which the exhibition is to be held. The 91st Highlander's Band has been engaged to play at this exhibition, September 21st to 26th, 1914.

* *

NEW BOOKS

Aural Culture, Based Upon Musical Appreciation. By Stewart Macpherson and Ernest Read. London: Joseph Williams, Limited, 32 Great Portland Street West.

This volume is Part II of one of the most valuable handbooks in the Joseph Williams Series, edited by Stewart Macpherson, and is a most exhaustive and erudite treatise, intended rather as a guide to the teacher than to the pupil, and consisting largely of rhythmic exercises to be played by the teacher, leading up to correct sight reading on the part of the student who finds himself gradually becoming proficient in knowledge of time, rhythm, and pitch. The aural study of notes, scales, intervals, and chords reaches the point at which the triads are realized by their mental effects, the perception of "phrase" is extended into the region of the less obvious ryhthmic forms, and melody-construction is continued in its more advanced aspects. Thus the word "appreciate" makes way for "apprehend," and the pupil actually comes to understand in a reasonable and reasoning way that which the composer may have written. Some of the pieces analyzed in this way are Grieg's "Humoresken," two minuets

of Mozart, Schubert's "Rosamunde" music, and extracts from Bach and Beethoven, while at the end of the book are to be found the names of certain compositions suitable for the teacher to play to the pupil without technical comment. There is little doubt that in all communities too many individuals come to the teaching of music who are but poorly fitted for it, who, either by reason of environment or self limitations, cannot give their pupils anything but the merest technical assistance and never rise beyond the merely mechanical side of the art. To all such a book like "Aural Culture" must surely appeal most successfully, because within its pages are to be found precisely that analysis of form and suggestion of intellectual *raison d'être* without which no work of art is worth much.

These Joseph Williams' text-books are all profusely illustrated with musical extracts, and should constitute an important factor in the teaching literature of the piano. The authors state in their preface that the more they know of the subject of musical training the more they feel indebted to thinkers like John Curwen and John Hullah (of the last generation), and Mrs. J. Spencer Curwen and E. Jaques-Dalcroze (with his famous system of rhythmic gymnastics of the present generation). The Third Part of this important and interesting publication will be announced in due time.

A History of Russian Music; being an account of the rise and progress of the Russian School of Composers with a survey of their lives and a description of their works. By M. Montagu-Nathan. London: Wm. Reeves, 83 Charing Cross Road, W.C.

This volume contains a good deal of material which originally appeared as contributions in the very interesting subject of "Russian Music" in the pages of the *Musical Standard*, and has been added to and brought up to date by the author, who is acknowledged as an excellent critic and possessed of considerable independent spirit. The work is divided into four parts as follows: Part I. The Pre-Nationalists: Glinka, Darganijski, Seroff and Lvoff; Part II. The Nationalists: Balakvieff, César Cui, Borodin, Moussorgsky, Rimsky-Korsakoff; Part III. The Decline of Nationalism: Glazounoff, Liadoff and Liapounoff, Arensky, Tchaikovski, Rubinstein and the Eclectics, Tanieff: Part IV. The Present Movement: Rachmaninoff, Glière and Ippolitoff-Ivanoff, Scriabin, Vassilenko and Grechaninoff, Akimento, Tchereprim and Rebikoff, Steinberg Mettner and Catoire, Stravinsky. To the ordinary musician even, perhaps to the cul-

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tivated one, many of the names quoted above must be even worse than Greek, and more unfamiliar than Hebrew, there is little doubt that those names most dear to the concert goer or music student are contained in Part III, where we read of works most of us have heard and studied. At the same time the author gives us a very interesting and scholarly account of many Russian composers whose works are deserving of more than local fame, and some of whom are beginning to be heard of far from their native snows rather late in the day. The qualities of melodious and passionately melancholy utterance and of abrupt and seizing contrasts have helped to make Tchaikovski's music known all over the world, but as the writer points out there is another and a stronger, harsher, almost brutal side of the Russian character and this we must seek for in composers of a more virile school. He claims for Tschaikovski no more than a personal revelation in his music. Where then may we look for a racial or national one save in the compositions of such men as Moussorgsky and perhaps Rimsky-Korsakoff! The two schools of Russian composition, Moscow and St. Petersburg, both receive serious consideration and the volume is enhanced by a portrait of Rimsky-Korsakoff, and an appendix containing thirty-five additional names of Russian composers, among whom are noticed Silote, Safonoff, Ewald and Flinski. As a thoughtful appreciation of the large share in the world's culture and musical growth take up by the Sclavonian movement the volume is one no teacher or conductor should be without and as such strongly commends itself.

THE INTERPRETATION OF PIANO MUSIC. By Mary Venable. Boston: Oliver Ditson Company.

The wonderful increase in the number of first-class pianists and the importance given to piano study all over the civilzed world no doubt is largely responsible for the corresponding increase in books of the order among which that under discussion is fitted to take a high place. Technique has been so added to, threshed out and built up by artist teachers and specialists that little remains to be said now-a-days on that point, and writers of an analytical turn engage themselves at present with the aesthetic and interpretative side, while taking of course the well-known technical ground of sonata or other prescribed form as material to investigate. Miss Venable's book contains much matter that appeared originally in the *Musician*, the *Etude*, and the *Courier*, but every paragraph has been

carefully revised and in many instances the essays or articles have been considerably amplified. The following list of chapter headings will give some idea of the field covered: The Language of Music, Musical Symbols and their Meaning, Bowing-Signs, The Slur, the Dot, and the Dash, Phrasing, The Arpeggio, The Acciacura, and other Embellishments, The Appoggiatura, How to Find a Hidden Melody, Harmony, A Theme of Chopin Interpreted, Orchestration at the Pianoforte, The Pedals, A Word on Technic. The volume is profusely illustrated with excerpts from the piano classics, and contains a valuable index, the whole forming one of the most useful issues of, "The Music Student's Library," a series of educational text-books suited to the requirements of the average student and covering every essential branch of musical instruction. The chapter on the use of "The Pedal" is particularly well thought out and suggestive, the author being the authority for the statement that the only exhaustive work on the subject is that of her master, Signor Albino Gorno, of the College of Music of Cincinnati. His work, the first edition of which was published in 1894, and the last in 1900, is entitled, "Material for the Study of the Pianoforte Pedals," and may be called the practical counterpart of Hans Schmitt's complete theoretical treatise, published in the German language in 1895, translated into English eighteen years later by Frederick S. Law.

MUSICAL INTERPRETATION. By Tobias Matthay. Joseph Williams, Great Portland Street, London, and The Boston Music Company, Boston, Mass.

This volume is by the justly celebrated author of "The Act of Touch," "Relaxation Studies," etc., and founder of the Tobias Matthay Pianoforte School, London, England. In looking over the various volumes issued during the last six or seven years by the same writer, we cannot help concluding that here we have the very point and origin of many so-called works on the "interpretative" side of piano playing, a fact which has lately become obvious to Mr. Matthay himself, as set forth in his preface to the above work. The first step toward issuing "Musical Interpretation" was the preparation in 1909 of a set of lectures, later these were condensed into a single lecture delivered in Manchester, and repeated at the Royal Academy before the London Music Teachers' Association in 1910. As an absolutely original worker and pioneer in the field now becoming so generally tilled on both sides of the Atlantic, it is only due to Mr. Matthay to state that his efforts have long been understood and widely recognized, and that he need fear no rivals in the special work he has long been identified with. Perhaps the most illuminating section of the present volume is entitled, "The Element of Rubato," which is a most interesting and indeed subtle and masterful piece of analysis of this potent factor in the proper rendering, not only of Chopin, but of all modern pianoforte music, for Mr. Matthay includes illustrations from Schumann, Brahms, Beethoven, even Mozart. But useful and inspiring as these pages can be to those able to understand them, how much more graphic, vivid and admirable the writer's conclusions would be if we were only privileged to hear them stated on the platform, with their accompanying illustrations and charming digressions! A lecture tour by Mr. Matthay of this country might be found extremely profitable as well as interesting, taking into consideration the popularity of the piano among us and the thirst for information of this special aesthetic yet practical

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nature. In conclusion we cannot refrain from quoting the following paragraph in which the somewhat *naif* and fearless candour of the lecturer-teacher finds vent in the last sentence. "With regard to the actual teaching of touch, the rationale of the processes of producing tone, duration, and agility, there could of course be no teaching worthy the name unless these things were all the time most fully explained and made clear to the pupil. Even Germany, where instruction in these matters had been so hideously bad, even Germany was now waking up to these requirements of the present day."

THE STORY OF MUSICAL FORM. Clarence Lucas. London, Walter Scott; New York, Chas. Scribner & Sons.

This is a most erudite and yet entertaining volume by one of Canada's most gifted sons, who as composer, conductor, and author is well known in both England and America whose connection with music has been for many years signalized by participation in whatever is best and highest in the history of all modern movements. The work in question is one of the "Music Story Series," edited by Frederick J. Crowest and Mr. Lucas' contribution is from first to last of surpassing interest and valuable and attractive to amateurs as well as to students and teachers of the art. Although not precisely in the nature of a text-book, it is sufficiently technical to aid the young composer (or stimulate the more elderly ones), and the general idea—the necessity for form—is well expressed and illustrated by copious extracts from the standard composers and is of particular interest at the present time when so many writers are striving to cast "form" away without giving us anything as satisfactory in its stead. Mr. Lucas' work, however, bears the date of 1908 on its title page, since which time several astoundingly new schools af composition have arisen, the "Index," for example, containing neither the name of Debussy or Max Reger. Schomberg, too, is absent, but we only quote these omissions to show how rapidly the art is changing, and how history is making in our own day.

The book is handsomely bound and illustrated and bears evidence on every page of the great store of knowledge possessed by Mr. Lucas, and of the gift he undoubtedly possesses, and using his powers in the direction of writing in a highly attractive, yet polished and intellectual style. It is pleasing to note among the musical examples cited three of Mr. Lucas' best known compositions, "Dithyromb" and "Pastorale" for organ, and a "Prelude and Fugue," Op. 38.

PHYLLIS NEILSON-TERRY

When Miss Phyllis Neilson-Terry opens her first American season under the management of The Liebler Company in November theatregoers who are interested in the best traditions of the theatre will have an opportunity to re-establish them in her personality and her acting. For generations, even before the reign of Queen Victoria, her ancestors, the Terrys, have been the standard-bearers of the Shakespearian and romantic drama on the English-speaking stage. One naturally associates this descendant of a distinguished stage family with her aunt, Ellen Terry. In appearance Miss Phyllis Neilson-Terry, while resembling her aunt in height, in the range and vitality of her voice and the marvellous emotional shading of her smile, is regarded in London as the most beautiful young actress in England. Ellen Terry's charms, universally rare and intellectual as they were, did not have the advantage of personal beauty which is so important an attribute for the theatre. The founder of the Terry family, Benjamin Terry, an actor of provincial experience when the English provinces were not so demoralized in their theatrical fare as London, married Sarah Yerrett. They travelled successfully with such old-fashioned plays as were popular at that time, and occasionally gave a Shakespearian performance here and there. They had seven children—Charles Terry, who was well-known as a stage manager, but indifferently as an actor; George Terry, whose talents were largely confined to the box office of the theatre, and Fred Terry, the actor-manager and father of Phyllis Neilson-Terry. The four daughters were Kate Terry, Marion Terry, Florence Terry, and Ellen Terry, the last daughter born to this remarkable stage couple. The careers of all those who became actors and actresses are replete with instant success in Shakespeare. Kate Terry, the first born, and who is now retired, married the late Arthur Lewis. She made her first appearance on the stage when she was only six years old, when she danced the Jockey dance. When she was seven she was appearing with Charles Kean, playing *Robin* in "The Merry Wives of Windsor." When she was only eight years old she was commanded to appear at Windsor Castle before Queen Victoria as *Arthur* in "King John," her performance being regarded as remarkable by the late Lord Macaulay. She remained under Charles Kean's management until she was fifteen, and during that period she had wide experience in the Shakespearian productions for which that celebrated actor was famous. When she was eighteen years old she found herself in the front ranks of her profession, playing such parts as *Pauline* in "The Lady of Lyons," *Ophelia*, *Juliet*, *Portia*, *Beatrice* and all the leading Shakespearian women. On August 31st, 1867, after an extraordinary ovation, she took her farewell of the stage, only to reappear after the lapse of nearly thirty-one years at the Globe Theatre in 1898, with Sir John Hare. From 1862 to the date of her final

Miss PHYLLIS NEILSON-TERRY
NEICE OF ELLEN TERRY
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PHOTO BY CLAUDE HARRIS, LONDON.

retirement she held the same position on the English stage which her sister, Ellen Terry, enjoyed later. Her retirement from the stage left a gap which was not filled for years. Marion Terry was the first of the famous Terry sisters to tour with Sir Henry Irving as *Marguerite* in "Faust" in September, 1888. Again in 1894, she joined Sir Henry Irving after a tour in England. In 1895 she reappeared at the Lyceum Theatre in London as leading lady with Sir Forbes Robertson. It became the custom among English authors and managers to scramble for one of the Terry sisters in any new production, so that their talents more often inspired new plays, English authors doing their best to write characters that would be equal to their interpre-

tation. The career of Ellen Terry, which began when she was ten years old as *Mamilius* in "A Winter's Tale," under the management of Charles Kean, was completed at her jubilee performance on the evening of April 27th, 1906, at His Majesty's Theatre, thus marking the fiftieth year of her continuous artistic labours in the theatre. She began her artistic partnership with Sir Henry Irving at the Lyceum Theatre in December, 1878, which lasted for twenty-four years, and constituted the most brilliant period of the English stage during the latter half of the nineteenth century. Her debut with Sir Henry Irving in 1878 in "Ophelia" was unanimously pronounced to be one of the most tender, pathetic and picturesque impersonations ever seen on the English stage. She made nine tours of America during her career as an actress, opening first in New York at the Star Theatre in Sir Henry Irving's first visit to this continent in 1883. She was last seen in New York in October, 1910, when she gave the first of two lectures on "Shakespeare's Heroines." The father of Miss Phyllis Neilson-Terry, Fred Terry, did not make his first appearance on the stage until he was seventeen, under the management of Sir George Bancroft and Lady Bancroft, at the Haymarket Theatre, in a small part in the play of "Money." His first visit to this country was made in 1884, when he supported Miss Foretscue on her American tour. He returned in 1895 with Sir John Hare. In 1900 he joined the company of Sir Henry Irving and Ellen Terry, his sister, at the Lyceum Theatre, in the play of "Olivia," with his wife, Miss Julia Neilson, an actress of great personal charm and the mother of Phyllis Neilson-Terry.

* *

MUSICAL BALL PLAYERS

THE first season of the "Bush" League was brought to a spectacular close at the Island Stadium on Friday, August 14th, when the R. S. Williams' Musical Bunch of Ball Players defeated the Toronto World's fast aggregation in a hair-raising finish by the close score of 5 to 4. The game was one of the most exciting and best played exhibitions seen during the season, and was not decided until the last man had been put out.

The members of the different teams intend holding a banquet in the near future to celebrate the success of the league, and to make plans for next summer.

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The teams were very evenly balanced and a

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hot race is prophesied for next year. The standing of the teams at the close of the season was as follows:

Team	Won	Lost	P.C.
Williams.....	10	2	833
"World".....	8	4	666
"Star".....	6	6	500
Fairbairn.....	0	12	000

Mr. H. Y. Claxton, secretary of the league, is largely responsible for its success by firmly enforcing the rules throughout the season and handling all matters to the complete satisfaction of every team.

* *

DOMENICO MONTAGNANA

(*Special to* MUSICAL CANADA *by Towry Piper*)

THE list of violin-makers who have worked and flourished in the city of Venice is a pretty long one. One recent writer has collected upwards of a hundred names, many of which are of little, or but passing, interest to the connoisseur or collector; but after subtracting these there yet remains a goodly array of artists whose technical ability was either of the first rank or very nearly approached it. Apart from its historic importance Venice was from very early times a commercial centre of world-wide renown; its merchant princes were munificent patrons of the arts, that of music receiving its full share of favour and attention.

This being the case it may seem strange that it failed either to produce or attract to its workshops a school of luthiers of at least equal standing with that of Cremona, an inland city of relatively small size, and commercially of no particular account. It is not my purpose here to hazard any explanation of the fact, as the space at command can be more profitably employed than by entering upon abstract and inconclusive speculation. As a class the Venetian makers of the violin proper (I am not speaking of its ancestors) were not remarkable for originality. Their form was borrowed either from Cremona, or from Germany, and it is to be regretted that much of their better work shows a preference for German ideas, which materially discounts its value in the eyes of both the players and connoisseurs of these days. What led to this preference is by no means clear, but that it existed the instruments themselves remain an incontrovertible proof. Stainer is said to have been in Venice for a time, and it has been surmised that he set the fashion while there, the evidence in support of the story, so far as I have been able to test it, would not suffice to "hang a dog on."

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Two or three other German names, including that of David Tecchler, occur either as permanent or temporary workers in Venice, and two Tieffenbrückers—who were lute and viol-makers, and are not known to have made violins—loom large in the catalogue, but these instances seem altogether insufficient to account for the popularity of the German model. It goes without saying that with the more important Venetians the German bias is either less frequent or less marked than it is amongst the smaller fry, but it is stating no more than the truth to say that, so far as at least my own observations go, Peter Guarneri II. seems to be the solitary instance of a workman settled permanently in Venice, who consistently adhered to the Italian form.

The best fiddle-makers working in Venice in the seventeenth and eighteenth centuries were Montagnana, who admittedly heads the list; Gobetti, usually but not invariably a true follower of the Amati; the Gofrillers, whose work, but little known until recent years, frequently figures under better-known names; Peter Guarneri II., an excellent but unequal maker, and Sanctus Seraphin, whose finish is unsurpassed, but the

DOMENICO MONTAGNANA

model is only too often directly copied from that of Stainer.

To Montagnana the rest of this paper must be devoted, and I am indebted to Messrs. Hart and Son for the loan of a fine violin by him from which our illustrations are taken.

It may be said of this maker that his name is much more familiar amongst players, and even fairly experienced observers, than his instruments, a circumstance which seems to have arisen partly from the scarcity of his productions and partly from the rare occurrence of his genuine tickets, which are said to have been frequently removed, and replaced by those of more widely known makers. Personally, I have come across several instances of labels which were admittedly or obviously not original, and a few instruments where none were present, both the spurious and, presumably, the original ones had been removed. In short, the majority of the labels seen in fiddles containing the name of Montagnana may wisely be rejected as spurious, even though the examples in which they occur may be genuine. They are usually incorrectly latinised, the words "sub *signum*," or even "*signnum*," being printed instead of "*signo*". Bad Latin, though not a conclusive indication of falsity in a fiddle ticket, is at any rate strong presumptive evidence of it. Von Lütgendorff in the last edition of his work on violin-makers exhibits a transcript of a label which, to my thinking, is as clearly self-condemnatory as anything of the kind can well be; not only does the offending "*signnum*" appear, but the word "Cremonae" is printed in full, with the cedilla (which implies that the *a* in the diphthong *ae* has been omitted) underneath it!

It would seem that Montagnana did not adopt the sign of "Cremona" at the outset of his business career. I know of two violins containing what are allowed to be genuine labels which omit all reference to this business sign. The first occurs in a beautiful specimen of the smaller pattern, which I illustrated in the "Strad" for the month of June, 1912. The date is 1715, the earliest I have come across. A similar label dated in the following year is in a violin of the larger pattern sold by Messts. Hart a year or two ago, and which was, or recently is, in Paris.

Montagnana's birth-place is still unknown and the date, as also that of his death, has not been traced. The legend that he was taught by Stradivari—some have said Niccolo Amati—finds no acceptance nowadays amongst judges who count. Dates alone would dispose of the Amati story, and the Stradivarian theory is unsupported either by written evidence of any serious account, or by the patterns of his instruments. The better opinion has for a good many years been that he learned his art in Venice and Messrs. Hill of Bond Street suggest that his instructor was either Gobetti or Gofriller. He is said to have worked down to about 1745-50, the latter figure being given as the approximate date of death. The arching of his violins varies somewhat in degree, but is generally pretty full, as in the case of Messrs. Hart's handsome example. Sides usually measure up to about one and one-eighth inches, or a shade over, in depth. The larger fiddles are of somewhat massive appearance, but, like the instruments of Guarneri (del Gesu) the proportions appear greater than they actually are. The Hart instrument is thirteen and seven-eighths inches in length of body, and the measurement accords with that of two or three others I have tested. In the best and most characteristic examples the form of the body and sound-holes follow the true Italian tradition, but there are cases where one or both are reminiscent of the Stainer school. The German writer, cited above, figures a violin, the outline of which corresponds minutely with that of our illustrations, but the *f f's* are decidedly of German cut. Occasionally the latter are slightly pointed; the small 1715 fiddle, cited above, being a case in point. The heads are invariably striking, and boldly carved. The tone, no matter what the pattern, is large and of beautiful quality, finer, indeed, than that of any other Venetian maker; in this respect it may be added, the Hart specimen is no exception to the rule.

Montagnana's varnish is, to my thinking, equal in appearance and texture to anything produced. In the subject illustrated it has had much wear, but still preserves traces of its pristine beauty.

I suppose a few violas by this great artist exist, but I have not to my recollection met with any.

The best violoncellos are superb, and Charles Reade's appreciation of them in his well-known letters on Cremona violins is fully deserved. One of the handsomest, if not *the* handsomest, is that figured in Hart's book—still, I believe, in the possession of Mr. Gudgeon. Herr Robert Sachse, brother of the violinist well known in London circles, possesses another of grand appearance and proportions, and Miss

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May Mukle, our much-esteemed lady violoncellist, is the owner of a third.

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TOWRY PIPER.

* *

FUTURE OF SCOTTISH MUSIC

MOVEMENT TO FOUND A NATIONAL SCHOOL—SUPPORT OF SCOTS IN AMERICA INVOKED.

FROM the blaring bagpipe prelude of the New York Scottish Highlanders' Pipe and Drum Band to the joining of hands by the audience of Scots in the final "Auld Lang Syne" music played an important role in the celebration of the six hundredth anniversary of the battle of Bannockburn at Carnegie Hall on June 24. Serious musical interest centred in the address of Hamish MacKay of Edinburgh on "The Possibilities and Future of Scottish Music." Announcement was made by Mr. MacKay of the movement in Edinburgh to found a National School of Scottish Music, which shall give young composers the training necessary for the creation of music individually Scottish, inspired by romantic surroundings. He said that a committee is working on this project, with success assured. The speaker asked the moral support of Scots in America, and he urged them that when they presented a Scotch programme they would use the very best Scotch music, that the public might have a wider outlook on the musical strength of Scotland. Mr. MacKay stated that he wished to correct a rather general impression that Scottish music consisted of "common songs, commonly sung by very common people." He said that Scotland possesses over 500 songs, and he asserted that after studying the folk-songs of many nations he found the Scotch songs to be the finest of all.—From *Musical America.*

* *

NEW MUSIC

JOSEPH WILLIAMS, LIMITED, London, Eng.—These publishers who have one of the largest catalogues, comic operas, musical sketches, etc., have just added to their list "Brer Rabbit and Mr. Fox," a musical frolic by Mrs. Percy Dearmer and Martin Shaw. It is a most attractive work for amateurs, either adults or children, having an amusing libretto and full of bright music scored simply but effective.

By the same publishers we have a one act farce, "Consarning Sairey 'Uggins," by Wilfred Blair, for adults. It is full of comedy.

THE OLIVER DITSON COMPANY has published a volume of "Bergerettes," romances and songs of the eighteenth century—which will be found to be abounding in naivety and charm. The beautiful simplicity of melody and harmony is a relief when viewed in the light of the modern elaboration of songs, and the interpolation of any one of the numbers in a concert programme, especially the severely classical, would be artistically refreshing. The same firm also publishes the first volume of "Anthology of German Piano Music," which is edited by Moritz Moszkowski. The value of the work may be judged from the fact that the volume contains many beautiful creations of Handel, Bach, Mozart, Beethoven, etc.

WILLIAM SPENCER JONES

William Spencer Jones, of the firm of Haensel & Jones, concert managers of New York City, is passing his vacation at his old home, 35 Walker Avenue, Toronto. Prior to his going to New York, some ten years ago, Mr. Jones was identified with music of his native Canada, holding many important positions as organist and choir director in the Dominion, among which might be mentioned the Central Methodist Church and the Bond Street Congregational

William Spencer Jones

Church, of Toronto; Grace Methodist Church' and the All Saints Episcopal Church, of Winnipeg, and the Wall Street Methodist Church, of Brockville, Ontario. During this period Mr. Jones also successfully managed the Canadian and Australian tours of many of the foremost English and Continental European artists.

A representative of Musical Canada called on Mr. Jones recently to chat on the musical outlook for the coming season. In part Mr. Jones said:

"I believe this coming season will be the best in the history of both Canada and the United States. With that part in which I am directly interested—our own artists—the outlook is splendid in the way of signed contracts at splendid prices. One of our big features will be the five tours of the New York Symphony Orchestra, Walter Damrosch, conductor. The October-November tour includes Ottawa, Montreal and Toronto in its itinerary. Then other of our artists who will appear in many of the Canadian cities including Toronto are Maggie Teyte, the English soprano; Leo Slezak, the Czech tenor; Mme. Gerville-Reache, the French contralto; Carl Flesch, the Hungarian violinist; Christine Miller, the Scotch contralto, and David and Clara Mannes in their delightful sonata recitals for the violin and piano.

"The successful artist is the one that the public will pay to see and hear. No matter what folks say about a season—there is always a market for the best. It is always a bad season for a bad artist and a good season for a good artist. The box office is the infallible barometer of art. The committees and clubs of to-day want only the artists who will draw more than their fee at the ticket window.

"In selling an artist series to a club or committee I never try to overload the buyer. I always want to be sure a club can get out with a profit. Debt is the death knell of many a musical organization. An evely balanced series of artists will always pay out and the success of one season breeds confidence for the season following. There is nothing so contagious as success. Every success makes it just that much easier for all tos ucceed and every failure hurts not only the club itself, but the entire musical season everywhere.

"To make the concert foundation of Canada absolutely durable and secure an eye must be kept on the future. We Canadians are building a great institution and we want to build with care. We must build in a musicianly way so as to increase the efficiency and the happiness of life, for life is expression. When we cease to express we cease to live, and music is the universal means of expression for us all."

* *

RECENT AND CONTEMPORARY COMPOSERS

(*Special to* Musical Canada *by Angelo M. Read*)

We hear so much about the so-called "Modern Music" of to-day that we are apt to turn aside from the music of yesterday and forget that even the one-time "Music of the Future" holds any abiding place in our hearts.

While Richard Strauss and his rival Max Rieger are splitting hairs, or rather whole-tones, upon the altar of a chromatic tonality, and are discussing whether or not to follow the propaganda instituted by Liszt and the Lisztites, or

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the more classic school preferred by Brahms and the Brahmsites, others are appearing who are determined to break through the thin lined dogma of an art which to them seems as yet to be in its swaddling clothes.

These ultraists are striving for an utterance that is new. They are setting out to discover a message that shall reveal a new art.

May they find that for which they are seeking?

It is possible, for art to them is in a pocket, with the key lost, just as it was to Richard Wagner before he found the key and unlocked "The Music of the Future."

Why, then, this cry about "Modern Music"?

Why must we carp at men who are reaching out to discover new art-formulas?

Was not this question raised when Wagner foisted, as some declared, his arch-heresy upon the world?

Was not the music of Beethoven, Haydn, Mozart, and other thought-leaders modern in their day?

What, then, is this wail that has gone up about the composers of the North, South, East and West?

Composers of the North, who follow Grieg, like Groendahl, Heinriques, Heise, Hoeberg, Nordraak, Kjerulf, Palmgren, Sibelius, Sinding, Sjoegren, or the young composers of Germany, Boehe, Braunfels, Dohnany, Ehrenberg, Klose, Noren, Pfetzner, Shelling, not forgetting the ultra-radical Schoenberg, and the youthful Korngold of the Austria-German School.

The men of the East, too, for Russia furnishes her quota.

Added to Tschaikovski are Arensky, Balakiereff, Cui, Glazounow, Karganoff, Kyploff, Maykapar, Moussorgsky, Rachmaninoff, Rebikoff, Rimsky-Korsakov, Winthol, Wrangel.

In the West there are in England, Delius and Elgar and still farther west, the American MacDowell.

In the South are Debussy, as leader, followed by Dukas, Florent-Schmitt, Maurice Ravel and other men of France, and still farther south, Einrique Granados, the Spaniard.

This list is not a complete one, yet the names mentioned may, perhaps, be sufficient to show what some of the recent and present-day composers are seeking to accomplish in musical art.

It is difficult to criticise contemporary music and musicians.

The finest critics have failed in this.

Wagner's music to-day is almost, if not, more popular than Beethoven's, yet Wagner's music was mercilessly criticised at the time of its introduction.

Composers to-day are calling to their assist-

ance a more subtle, that is to say, a more intricate rhythm, which latter, to be sure, is illimitable in its far-reaching scope. It, alone, is a vehicle of paramount importance to the composer, for, by means of it he may produce new idioms in musical speech, which may result in altogether new tonal expressions.

Through the mastery of a greater range of the technic of his art, the composer is enabled to express more strongly life's dramatic situations. This is especially noticeable in the music of to-day.

The better players in our orchestras bring to the composer's aid all that is necessary to meet the technical demands of the most difficult melodic and harmonic passages in music. Added to this the better instruments in present-day orchestras enables him to use richer and more varied pigments with which to color his music.

The Frenchman, Claude Debussy for instance, has succeeded in infusing into his music a mood, or, if preferred, an atmosphere, that has a vague charm which in its many phases is exceedingly picturesque. Take, for example, what is considered to be one of his most successful pieces for orchestra, his "Prélude à l'apres-midi d'un faune," or his not less famous lyric drama "Pelléas et Melisande." In both of these masterpieces he produces the most pronounced effects by means of *suggestion* which latter unfolds to the senses a kind of hinted mystery bordering on the supernatural. The force of this is scarcely guessed by the average mind, for the listener sees nature changed by this tone-alchemist into so many shades that he not only thinks, but believes, he sees red, grassy slopes, with blue cattle, drinking from milky-white lakes!

Maurice Ravel, on the other hand, does not adopt the whole-tone scale used by Debussy, but, rather harks back to the past, and introduces to us fantastic personages in gray and white periwigs, with doublets and gold-buckled low shoes, equipped in fantastic and ultra-modern fashion. Ravel works over his motives founded upon seventeenth century music, and by means of richer pigments gives them back to us in richer phrases, and more gleaming colors.

Take for example this Frenchman's piece for piano, "Pavan" which as its name implies, recalls the stately music of earlier southern Europe. This piece which the composer declares is written "Upon the Death of a Child" is draped in rich harmonic accompaniment. The theme is a simple, quiet melody that might have been suggested by Pergolesi. The piece is enriched by means of modern technic and modern harmony.

Another composer out of the south is Einrique Granados, who hails from Spain.

His music, with its syncopated accents, and quickly-changing harmonies, produces an effect at once pronounced and altogether worthy of attention. His "Dansas Espanolas", especially the lively "Sardana", Op. 37, No. 2., is interesting music, as is also the slow waltz from this same set which in its languorous wearing of quiet chords and insinuating melody, seems to exhale a perfume of the tropics, and of tropical growth.

In striking contrast to this is the music of the North.

Jean Sibelius, the Finn, is a composer with a marked temperament, who works upon well-founded traditions, though he is not hampered by them.

His "Romance" Op. 24, No. 9, for piano, is is interesting on account of the peculiar phrasing of the principal theme.

This music is the straight-forward utterance of a strong man, who is in doubt, who has forebodings of an impending calamity which is more than personal.

His better known national pean, "Finlandia", has a mood that is strong, though tempered with a gloom, almost amounting to despair, for the fate of Finland and the Finns.

Emil Sjögren, born at Stockholm, has written considerable vocal and instrumental music, yet it is safe to say that few in America know aught of his music. Among his most popular pieces is a set of five pieces which he calls "Erotikon," now published in the United States.

Cristian Sinding, too, has written music for the piano, besides his longer orchestral works. His "Marche Grotesque", Op. 32, No. 1, and "Fruehlingsrauschen", Op. 32, No. 3. have become very popular. What is more interesting than the contrasting style of these musicians? Sibelius, Sinding and Sjögren, the sturdy northerners, with their straight-forward musical utterances, and Ravel, the Frenchman, who adorns his seventeenth century themes with the richest technic known to modern art, and Einrique Granados, the Spanish composer, who, with his syncopated accents and shifting harmonies, introduces to us an exceedingly interesting musician.

These men of the far North and extreme South represent the antipodes of musical speech, and are, therefore, interesting, because their compositions bear a real message of importance at the present time.

To the far West is Edward MacDowell, who in art is Edouard Grieg's twin-brother, the one a Scotch-American, the other a Scotch-Norwegian. MacDowell, like Grieg, excelled in his

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shorter pieces, although he had not, like the latter, the rich heritage of the Volk Song* as a means of inspiration. Some of MacDowell's music, however, is quite equal to that of Grieg's.

Richard Strauss is probably the most talked about musician now living. He speaks with a large voice. He constructs monstrous things out of little material. He makes ostrich plumes out of canary down. His "song-birds are eagles," says a recent writer. In many of his songs, and piano pieces, notably his "Stimungs Bilder", Op. 9, for piano, he is simplicity itself, and consistent to a degree. His music is strong and to me, much of it, though modern, is bombastic.

* *

NEW MUSIC

"The Island of Dreams," by the late S. Coleridge-Taylor, is one of the finest examples of this celebrated musician's work, and emphasizes his wonderful gift of portrayal and the ability to express in vital tone the form, colour and movement of things as we actually know them.

Of the two songs by Wilfrid Sanderson the first, "Lorraine," is written in a pure vein of romantic sentiment. The accompaniment of the different systems is cleverly alternated, thus qualifying the style and serving as a garb for thoughts that are distinctly emotional. The other number, "Friend O' Mine," has a pathetic interest. The poem was written by Fred Weatherly, the life-long friend of Stephen Adams, as a compact between the two that it should be set to music and dedicated to whichever one passed away first. That Wilfrid Sanderson has done justice to the sentiment expressed will be conceded by everyone who hears this truly great heart song.

"Blossom Time" is Roger Quilter's setting of Nora Hopper's verses on early Summer. A very appropriate accompaniment countermarks a melodic voicing of the blythesome joyousness that comes with the advent of bud and blossom.

Another song of summer, "Blackbird and Throstle," by Oskar Borsdorf, is a fairly pretentious number with a bright and piquant air and a well-marked rhythmic swing. It has a grateful climax with an optional high note that will appeal to sopranos of exceptionally high range.

* *

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*Grieg's music has strong national characteristics. In a personal interview he said to the writer that he drank freely at the fount of Norwegian Volk-Songs.

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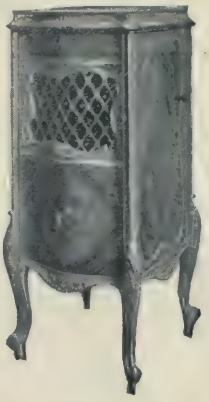

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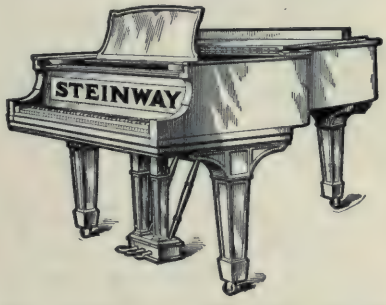

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EDOUARD HESSELBERG

OUR portrait on the cover page is from a recent photograph of Edouard Hesselberg, the eminent solo pianist.

The Hesselberg Studios, at 32 Bloor Street West, are undoubtedly among the finest in the city. The rooms are spacious, sunny, bright and artistically furnished. Not only is Mr. Hesselberg a pianist of the very first rank, but the atmosphere in which he lives bespeaks the gentleman of broad culture and scholarly attainments. He is a Russian by birth, a nephew of the celebrated Davidoff, and graduated at the Moscow Conservatoire of Music with honours entitling him to the degree of master of arts. His classmates were men of such calibre as Scriabine, Lhevinne, Petshnikoff, Rachmaninoff and Kalinnikoff. Later Mr. Hesselberg studied under Rubinstein in Dresden, and for some years has been known in Europe, Britain and America as a most brilliant concert pianist. The result of his studio work, too, entitles him to a place among the most eminent teachers of pianoforte playing, many of his pupils holding excellent positions in musical institutions in different parts of the world and since coming to Toronto, he has played an important part in the musical advancement of the city.

Though connected with and active as senior professor and examiner at the London and Hamilton Conservatories of Music, and the leading ladies colleges of Toronto, Mr. Hesselberg instructs in Toronto at his private studio only. Besides his classes and concert engagements, he has other duties, being associate editor with Dr. Louis Elson, of Boston, on the *Modern Music and Musicians*, and on the Advisory Board of Editors on the *National Art of Music*, together with Debussy, Elgar, Richard Strauss, and Damrosh.

As musical director and soloist of the just closed Christian Citizenship Campaign conducted by Dr. James L. Gordon, of Winnipeg, Mr. Hesselberg played to thirty-two thousand people

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during fourteen days, and it is not amiss to quote from the *Galt Reporter:*—

"Mr. Hesselberg's contribution for this occasion was the Saint-Saens Liszt Arabesques on 'Faust' themes, as arranged by the performer himself. The artist's repertoire appears to be unlimited, everything being presented and executed in the same masterly manner. The superb D flat Nocturn by Chopin was also given. Probably the best comment on this is found in the remarks of the critics. 'To Mr. Hesselberg,' they say, 'has fallen the magic combination to interpret successfully every variety of style and their varying shades of measuring. He makes his piano a tone poem touching the the emotions too deeply for instantaneous expressions. He plays as one whose soul is on fire with all emotions. There is joy or sadness, love or hate, peace or war in every passage which he fingers. The virile sympathy of his touch is at once apparent and throughout, compelling. He can through music's universal language speak in nature's gentlest tones or reveal her in her stormiest moods. He is truly a reverent interpreter of God to man, who seeks His Face and hears His Voice in all things, and unveils for us the beauties of nature, which we have passed, and the sadness and sweetness of humanity to which our selfishness makes us blind."

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by Clement Antrobus Harris.*)

THE frequent and fervent singing of "God Save the King" since this terrible war began reminds one how few of the world's greatest political and national songs were written by musicians of the highest eminence. The Austrian national anthem is the only one, I think, composed by one of the six great composers, or even of the eleven named by Sir Hubert H. Parry as being entitled to that term. The tune in question was written by Haydn in 1797, partly through his visits to England having led him to envy us our national anthem. It is so devotional in tone as to be frequently sung in this country as a hymn-tune under the name of "Austria" though its proper title is "Emperor's Hymn"—originally, in full, "Gott erhalte Franz den Kaiser." It is also probably the only tune of such small dimensions which was a great composer's favourite work. Haydn frequently played it during his declining years with great expression: it was, indeed, the very last thing he played—just five days before his death. It is touching, too, at the present time to remember

that the "anthem" was largely inspired by the war between France and Austria. During the bombardment of Vienna in 1809, the first bomb fired fell not far from Haydn's house. One is glad that the wretched inability of governments to agree did not lessen the personal respect of the enemy for the "Father of the Symphony." For the last visit Haydn received on his death-bed was from a French officer—the invaders had got into Vienna—who sang to him "In Native Worth" with great depth of expression.

* * *

How far may a tune, changed from major to minor or *vice-versa*, be said to be the same tune? The question is suggested by the fact that four bars of "God Save the King" are identical with four bars of a tune by Dr. John Bull, probably about 1590, save that in the latter case the phrase is in the minor mode. One would, of course, like to think that our national anthem was composed by John Bull, nothing could be more suitable, but personally I consider the difference, and the shortness of the phrase, of sufficient importance to put John Bull out of court. And, this being allowed, the honour almost certainly reverts to Henry Carey, author of "Sally in our Alley," who wrote both words and music. The first performance is stated to have been at dinner in 1740 to celebrate the taking of Portobello (November 20th, 1739). There are other claims, but Carey's seems the strongest. It seems to have first become popular during the Jacobite rising of 1745 as "a loyal song or anthem." The tune quickly crossed the channel, finding its way into France in 1766—indeed, a claim has been put forward for Lully as the original composer of the tune. The air was adopted as that of the Danish national anthem, to the words, "Heil dir im Siegerkranz," about, I think, 1790. More strange still, our troops now engaged in mortal combat on the continent may rush into battle singing the same patriotic hymn as their foes. For both words and music have, since 1793, become the Prussian and German national anthem.

* * *

The only other instance of both words and music being by the same composer which I can recall is that of one of the most famous of all political songs—the "Marseillaise." The author was a French engineer—an amateur violinist. Its German counterpart, the "Guard of the Rhine," was composed by Carl Wilhelm, a professional musician, in 1854. The origin of "Yankee Doodle" is lost in obscurity, but according to one account both words and music came from the same pen—that of a medical man. "Lilliburlero," by which "a deluded prince was sung out of three kingdoms," and "Rule Britannia" were composed, on the other hand, by creative musicians of great if not the greatest rank—respectively Henry Purcell, and Dr. Arne. One wonders whether a song inciting men to brotherhood and goodwill could not be written which should have as great an influence as war songs have had. A modern—ultra-modern—composer, Scriabine, has endeavoured to make music a vehicle for the teaching of theosophy: who knows but that some unborn composer may turn its overwhelmingly powerful current in the direction of an international commonwealth?

* * *

Holidays are almost the only time when an organist has any opportunity of attending other churches than his own. During mine I have noticed with pleasure the large vogue of the short recital after evening service. Do most organists know how old this custom is? It was introduced in 1673, by Dietrich Buxtehude, the organist whom Bach walked fifty miles to hear. He gave recitals of both concerted music and organ solos after the afternoon service in the Marien-Kirche in Lubeck on the five Sundays before Christmas. These performances were known as "Abendmusiken" or evening concerts; and were so popular that they lasted into the nineteenth century.

* * *

A friend of mine who returned from a holiday in Belgium a few weeks before the war broke out, brought back with him a photograph of a very fine picture in the Brussels gallery, which has a strong interest for musicians. The subject is the endeavour of some monks by means of music to restore his reason to a man—a celebrated painter of the period—who has gone mad. The idea is not a new—no! of course I mean not an exclusively *old* one: the same method of treatment has been suggested by some ultra-modern thinkers. The music in this case is supplied by a choir of three boys accompanied by a harpist and lutenist, and the performers are being conducted informally by a monk who is evidently giving time indications by a movement of his hands. It is on this account that I have mentioned the picture here. A great many pictures of musical subjects contain some feature known to the expert musician to be an anachronism, or otherwise unreal. And on seeing this picture an organist questioned its accuracy on the ground that conducting is a new art not introduced till long after lutes had gone out of use. But the painter was right. To

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give indications of *tempo* with a slight unobtrusive movement of the hand is so natural and instinctive a thing that one cannot suppose it not to have been done, at least informally, since the time of Jubal himself. And history bears one out. The beating of time by means of a roll of paper, used as a *bâton* is now-a-days, has been practised in connection with the Sistine Choir at Rome for centuries. Such a roll of paper is called a Sol-fa—the accent on the first syllable. The obedience enforced by this time-honoured instrument is so strict that its use has passed into a proverb: the Italians say of an imperious man "*Egli batte la solfa.*" From this one infers that such a method of beating time was not confined to the Sistine Choir, but was probably practised in other churches, at least in Italy. The conductor in the Sistine Choir was not visible to the congregation, but stood *a grille.* It would therefore appear that it is only the position of the conductor, and his using a *bâton,* and his so conducting orchestral music—previously led by the harpsichord player—which were introduced by Spohr in 1820. And therefore that the picture referred to is not only exceedingly beautiful and touching but technically correct.

* *

MUSIC IN MONTREAL

MONTREAL, *September 26th, 1914.*

WITH the exception of the New York Symphony Orchestra, Pavlova and her accompanying orchestra, and Arthur Friedmann who will visit Montreal between now and the end of January, the musical horizon of Montreal presents a very poor appearance for the forthcoming season. Half a dozen first class concerts have been cancelled and where any other year at this time managers would have completed their arrangements for the next four months the visits of the artists and organization mentioned above are the only ones arranged for so far.

It is generally admitted that this will be a lean year for musical events, at least as far as concerts by visiting artists is concerned. What the latter part of the season will bring forth remains to be seen.

The Canadian Academy of Music, one of Montreal's foremost musical training centres, has opened for the season of 1914-15, under particularly favourable auspices. The staff has been increased, especially in the junior departments, by a number of new teachers and registrations of pupils are very promising.

Owing to unsettled conditions in Europe there

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are a number of teachers who will be unable to go abroad this year and they have been taken on the staff of the academy. The new teachers include Mons. Hernion, the pianist; Mons. Dubois, one of the principal members of the Dubois String Quartette; Mons. Salvator Issaurel, the well-known vocal teacher; Mr. Rowe, Mrs. Van Straten, Miss Knowles, Miss Wright, Miss Elliott, Mr. Whiteley and Miss Daville, all of whom received their musical education in Europe from some of the most prominent teachers of the day.

The activities of the academy will be carried on this season in the new building which is situated on Sherbrooke Street West, between McGill College Avenue and Victoria Street, a little farther west than the old building.

The faculty of the academy for the coming year will include:

Piano: F. H. Blair, Theodore Henrion, F. Whiteley, H. M. A. MacEachren, Miss N. V. McNaught, Miss E. M. Craig, Miss Elsie Aird, Miss G. M. Daville, and Miss Elsie Drysdale.

Organ: F. H. Blair, F. Whiteley.

Vocal: Salvador Issaurel, Miss E. N. Knowles, Mr. F. H. Rowe, Mrs. Van Staten.

Violin: Mr. Albert Chamberland, Mrs. Wright, Miss E. Elliott.

Violoncello: Mr. J. B. Dubois.

Viola: Mr. A. Chamberland.

Sight singing: F. H. Blair, J. B. Dubois.

Theory, Harmony and Counterpoint: F. H. Blair, F. Whiteley.

Composition, analysis and form: F. H. Blair, F. Whiteley.

Orchestration: J. B. Dubois.

Orchestra class: J. B. Dubois.

Operatic class: Messrs. Blair, Rowe, and Issaurel.

Choral class: Messrs. Blair, Dubois and F. Whiteley.

Languages, French, German and Italian: Mrs. Van Straten, Mr. Blair and Mr. Rowe, who have but recently returned from Europe, have already commenced their duties at the academy.

The New York Symphony Orchestra is booked to appear in Montreal at the Princess Theatre on November 26th next. It will be the only American orchestra to carry its schedule intact through the season. The management announce that they have heard from every player and that rehearsals will be commenced very shortly.

On the third of this month, Mr. Quintus Brooks, former manager of His Majesty's Theatre, formally assumed the management of a new picture *théatre de luxe* on St. Lawrence Boulevard near Duluth Avenue. It is the intention of the management of the theatre to

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Musicians throughout the city regret the departure for Ottawa, to take up a position there, of Professor J. J. Shea, formerly musical director of the Princess Theatre, and for two seasons the principal mover in a plan to give Montreal a permanent symphony orchestra. During his many years residence in Montreal, Professor Shea made for himself a host of friends, whose best wishes for his future success he takes with him to the capital.

Mr. J. Dubois, well known in local musical and newspaper circles, is packing his kit for active service. Mr. Dubois is a major in one of the French regiments of the local division and expects to proceed abroad shortly.

H. P. F.

* *

AT THE CAPITAL

OTTAWA, *September 29th, 1914.*

ON Sunday evening, September 6th, Arthur Dorey, organist and choir master of Christ Church Cathedral, gave the first of a series of organ recitals with the following programme. Laus Deo, Dubois; Reve d'Amour, F. Corbett; Scene Orientale, E. R. Kroeger; Postlude alla Marcia, Arthur Dorey; Prelude and Melody, E. M. Read; Toccata, op. 45, R. L. Becker.

The recitals are given on the first and third Sunday of each month, and are free, giving the public an opportunity of hearing a wide range of organ music interpreted by a master musician.

Mr. J. Edgar Birch, organist of St. Andrew's Church, has returned to Ottawa, after spending the summer in England. Mr. Birch is as well conductor of the Ottawa Choral Society which has had a notable career.

A meeting of the Choral Society Committee will be held shortly to decide on the work to be undertaken this winter, but at present nothing definite has been decided upon.

As yet nothing of any serious musical intention has been even thought of here. We are in the midst of assembling and dispatching military units to Valcartier and the front. The last to leave us was the Sifton Machine Gun Detachment of twenty armed motors and a force of one hundred and twenty men. The streets were lined with thousands to give them an enthusiastic farewell and bid them God speed.

The only musical event so far was an open air concert at the Exhibition Grounds, by the Governor General's Foot Guards' Band on Sunday afternoon, September 20th. The band under the direction of Capt. Brown gave a

splendid programme of sacred music and the collection in aid of the Patriotic Fund amounted to $325, a most welcome addition to the already liberal response by our citizens. The services of the band being given gratuitously is very commendable and appreciated.

Dr. C. A. E. Harris, after his splendid work with his Empire Chorus in London, Eng., is resting at his lovely home here, "Earnscliffe," so beautifully situated on the Ottawa River, where he and his gracious wife entertain so delightfully. The war, Dr. Harris says, has naturally rather upset his plans. In the meantime, however, one hears rumours of a monster patriotic concert under Dr. Harris's direction with a chorus and orchestra of massed choirs and bands.

Dr. Herbert Sanders, organist of the Dominion Methodist Church, has been holding musical examinations for the McGill University in St. John, Halifax, and other eastern cities.

Mrs. Brunelle, besides being orgainst of the First Congregation Church here, where she has gathered about her a most excellent choir who from time to time give special musical services of note, has opened a studio in the new Blackburn Block on Rideau Street. Besides her pupils and choir, Mrs. Brunelle has found time during the past two winters to give presentations of "Esther" and "Belschazar" in the Russell Theatre, with large and effective choruses.

The McKechnie Music Company were enabled recently to give the unusual and remarkable display in their windows of two hundred Besson bugles which they purchased for the troops at Valcartier. The collection was not obtained without a great deal of business forsight, which is a characteristic of this firm.

The choir of St. Mathew's Church was heard for a first time on Wednesday evening, September 23rd, under the direction of Mr. W. H. Payne, the new organist and choirmaster. Mr. Payne has already very considerably augmented the choir, which now consists of ten ladies' voices and some twenty choristers sang with remarkably good effect, giving evidence of careful training. Mr. Payne has been in the cathedral choirs of England and has brought to his new appointment a knowledge of choral work which is sure to show further efficiency and advancement in the services of St. Mathew's, which possesses an excellent organ and a bright hearty service.

It is impossible to speak of the future as so much depends upon the outcome of the war. At present no one seems to have any thought but of its terribly devastating effect, and the sorrow and sadness which have already and must continue to follow in its train.

Mr. W. H. Spence, formerly organist of St. John's Church, Montreal, has accepted the position of organist and choir master of St James' Church, Perth. Mr. Spence is taking to his new position an intimate knowledge of choir and choral work, as under his able direction the music of St. John's Church was of a very high order. Mr. Spence is as well an excellent 'cellist, and has written a number of sacred and secular pieces which have been well received.

L. W. H.

* *

FAMOUS EARL OF AYLESFORD STRADIVARI COMING TO CANADA

Mr. R. S. Williams, the noted Canadian violin expert and collector, has recently acquired the famous Stradivari known as the "Earl of Aylesford." This instrument will have the unique distinction of being the first instrument by this maker to be owned in Canada. It would be impossible to find words to describe the marvelous tone qualities, beautiful outline, richness of the exquisite amber coloured varnish and the artistic construction of the Earl of Aylesford Stradivari. It was made at a time when the influence of Amati was very pronounced in all of his work, yet the characteristics of Stradivari stand out in the delicate and beautifully constructed outline, holes, arching, scroll, etc.

The instrument is in a remarkable state of preservation and shows the care and reverence that has been bestowed upon it by its late owners. The earliest records we have of this violin date back to the latter part of the eighteenth century, when it was in the possession of the Earl of Aylesford, who, there is every reason to believe, obtained it from Italy through the medium of Giardivi, the famous Italina violinist with whom he was acquainted. Lord Aylesford retained possession of this instrument until 1822, when it passed into the hands of George Waro, a well-known violinist of that period. In 1828, it was sold on the recommendation of Dodd, the well-known English violin maker, to a Mr. Hunter, presumably an amateur. Some ten years later it passed into the hands of another English violinist who retained it for many years and at whose death it came into the possession of a relative, from whom it was acquired by the well-known London dealers, Messrs. W. G. Hill & Sons from whom it was purchased by Mr. R. S. Williams of the well-known musical instrument firm, the R. S. Williams & Sons Co., Limited, 145 Yonge Street, Toronto.

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* *

CALLED TO THE FRONT

MR. P. BONE, manager of the Toronto branch of Beare & Son, the violin experts and dealers, left for England last month to join his regiment, the Royal Rifles of Colchester.

Mr. S. A. P. Clarke has succeeded him, and having been representing the firm for some time on the road, is well qualified to meet the requirements of the Canadian trade. Mr. Clarke does not contemplate raising prices on their present stock of violins and other musical instruments.

* *

SOME EMPIRE SONGS

AMONG the patriotic songs selling rapidly by Chappell & Company, 347 Yonge Street, Toronto, are:—"Canada," words by Harold Boulton, music by Edward German; "Sons of the Motherland," words by Henry Hamilton, music by Lionel Monckton; "Every Man a Soldier," words by Barton Cooke, music by Cecil Stanley; "Mighty Mother England," words by Fred. E. Weatherly, music by Leslie Stuart; "Boys, Be Prepared!" the official Boy Scout marching song, words and music by Paul A. Rubens.

* *

MENDELSSOHN CHOIR

THE Mendelssohn Choir met for reorganization and rehearsal on Tuesday evening, September 15th, in the concert hall of the Conservatory of Music. On account of the existing unsettled conditions, due to the war, no definite programmes have yet been decided upon by the conductor for the season. Rehearsals will, however, be taken up with the society's accustomed energy, and in due time definite announcements will be made as to the works to be performed at the concerts scheduled for the first week in February next. As already intimated, the society will donate such sums to charitable and patriotic purposes as the financial results of the concerts may render possible.

The following letter has been sent to the subscribers to the Mendelssohn Choir European tour:—

September 8th.

Dear Sir,—Owing to the outbreak of the present lamentable war in Europe, the proposed tour of the Toronto Mendelssohn Choir has been indefinitely postponed. At a recent meeting of the Executive Committee of the choir it was decided to release subscribers from all responsibility in connection with their subscriptions to the choir's European tour, and to return to them in full all amounts paid in by them, notwithstanding the outlays already incurred in connection with the proposed tour. You will, therefore, receive from the treasurer of this special fund a check for any amount which you have paid on account of your subscription. The conductor, executive and members of the choir desire to express their sincere appreciation of the generous attitude of the friends of the society who so handsomely supported the organization in their recent canvass for funds to make the proposed tour possible. The nature of the local season of the choir will be governed by existing conditions. It is the intention to devote such surplus funds as may result from the season's concerts to worthy patriotic or charitable purposes as may seem best at the time.

* *

PATRIOTIC CONCERT

THE American Aid Society of Canada gave a concert in the Arena on September 10th, in aid of the Canadian Patriotic Fund, before an audience of seven thousand people. Appropriate and stirring speeches were made by the Duke of Connaught, Sir Wilfrid Laurier, and Sir George Foster. The musical programme was supplied by Mabel Garrison, *coloratura* soprano; Eva Mylott, the Australian mezzo-contralto; George Dostal, tenor, and Jerome Uhl, baritone, a pleasing quartette of soloists, the band of the 74th of Buffalo, and Emil J. Polak, accompanist. The selections were mostly national and patriotic.

* *

F. S. WELSMAN HOME

MR. AND MRS. FRANK WELSMAN are home from their honeymoon and vacation trip. Mr. Welsman has resumed his teaching at the Toronto Conservatory of Music, and is likely to have a very busy season.

* *

NEW PHILHARMONIC SOCIETY

THE Toronto Philharmonic Society has an attractive programme in preparation for a concert to be given in the early part of 1915. Mr. Albert Downing, the musical director, extends a hearty invitation to local choristers to join.

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FOR THE UNEMPLOYED

HIGH Park Avenue Methodist Church Choir, under the direction of Dr. Torrington, gave a most enjoyable concert on September 15th, in aid of the unemployed. A choice programme was supplied by the choir and the following artists:—Clarice Spencer, Arthur E. Semple (L.R.A.M.), S. Ollernshaw, E. Wenthorn, Redfern Hollinshead, Olive Lloyd Casey (A. T. Coll. M.). Many original compositions were given and were well received, viz., Dr. Torrington's chorus, "Our Country and Our King;" Mr. A. E. Semple's flute solo, "Sounds From the Allied Camps," and Mr. Augustus Bridle's setting of "O Canada." All were greeted with enthusiasm.

* *

RUDOLF LARSEN'S RECITAL

ON the evening of September 15th, the music hall of the Toronto Conservatory of Music was filled to its capacity by a representative audience at the recital given by Rudolf Larsen, the solo violinist, from Petrograd, Russia, who is the latest addition to the teaching faculty of the institution. Mr. Larsen, in a selection which included Handel's Sonata in A major, Max Bruch's Scotch Fantasia, Ries' "Adagio," the Drigo-Auer "Valse Bluette," the Kreisler "Caprice Viennoise" and Saint-Saens' "Havanaise," won a pronounced triumph as a violinist of classic style, brilliant execution and temperamental expression that does not run into exaggeration or eccentricity. In the selections that were in the singing style he revealed a fine sustained tone and dignified expression, while in the numbers of florid execution he showed lightness and dexterity of touch and technique of bow and left hand. He was specially felicitous in the treatment of the fanciful and light mood of the Drigo-Auer "Valse Bluette" and the Kreisler "Caprice Viennoise." He was assisted by Mr. Paul Wells as piano accompanist and soloist. Mr. Wells' rendering of a group of solos by Chopin was exquisite in delicacy of tone and touch and of refined poetic conception.—*The Globe.*

* *

EVELYN STARR, the Canadian violinist, has returned from a tour of Europe, and will be in America for the entire concert season. This youngest of all the great violin virtuosi created a genuine sensation in Russia where she gave a series of recitals in Moscow, Petrograd, Warsaw, Cracow and Riga. After her Russian tournee she concertized in Germany and Bohemia, finishing her continental campaign just prior to the declaration of war. Miss Starr's tours are under the direction of Haensel and Jones.

NEW SONGS OF GREAT MERIT BY LEADING COMPOSERS

"Pluck this Little Flower," by Landon Ronald. One of the season's choicest offerings. Words by the Hindoo poet, Rabindranath Tagore. Already included in the repertoires of Melba and John McCormack.

"Love Divine" and **"Rise Beautiful Dawn."** Two charming songs by Jack Thompson, composer of the very successful songs, "Come Sing to Me," and "You, Just You."

"The Willow Song," by S. Coleridge Taylor.

"Sleep and the Roses," by Arthur F. Tate. Composer of "Somewhere a Voice is Calling."

"Gather ye Rosebu s." Wilfrid Sanderson.

"Were I a Mighty Monarch." Noel Johnson.

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NOTED VIOLIN COLLECTOR DEAD

Mr. Frederick Smith, of Bowdon, Cheshire, England, died last month, at the age of sixty-four. He had acquired a magnificent collection of famous violins, one of which was a truly splendid Stradivarius, date 1712. It is the gem of the collection. The varnish is most beautiful, a deep blood-red, and as soft as velvet. Mr. Smith's death will be regretted by a large circle of friends and especially by lovers of the violin. He was a wealthy man, and manufactured copper wire for electric purposes. He had a fine literary taste, and wrote a book of poems.

* *

BOOKS RECEIVED

"Orchestration," by Cecil Forsyth; the Macmillan Co., of Canada, Toronto.

"The Lost Vocal Art," by W. Warren Shaw; J. B. Lippincott Co., Philadelphia. (Reviews later.)

* *

WEEK OF GRAND OPERA

The San Carlo Opera Company gave a week of grand opera, commencing from September 21st, at the Royal Alexandra, Toronto. Meritorious performances at popular prices were given of the following operas:—"Trovatore," "Traviata," "Lucia," "Rigoletto," "Faust," and "Carmen." The company were at their best in "Trovatore," and "Rigoletto." The leading singers were Vaccari (*coloratura* soprano), Modesti, baritone and Cervi, bass; Coccetti, tenor; Sciarette, tenor.

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THE ELGAR CHOIR

HAMILTON, *September 30th, 1914.*

THE Elgar Choir has reorganized for the coming season. It has been decided in view of the financial situation of the country and city to give but one concert, instead of two. Arrangements have not been yet completed as to orchestra and soloists, but the programme as at present contemplated embraces several novelties. Among these is a brilliant setting of the patriotic poem, "Ye Mariners of England," by the Canadian composer, Clarence Lucas. This composition is dedicated to the Elgar Choir, who will give its first public performance. Other numbers are two Finnish part songs, sung with great success at the performances of the Finnish Choir last year in England. "Kyrie" from Bach's short mass in G; "Come with Torches," from "Walpurgis Night," Mendelssohn; "Robin Loves Me," Old French *chanson*, by De La Hale of the thirteenth century; Cherubim song, Tchaikovski, and "Angelus," Elgar. The choir will also repeat their *piece de resistance*, Gounod's "Day of Penitence." Rehearsals begin on the first Tuesday in October.

* *

SCRIABINE A FEATURE IN LAVOIE-HERZ RECITAL

ALEXANDRE SCRIABINE is regarded as the most gifted of the younger Russian composers. He has a distinctive style of his own. His pianoforte works are exceedingly poetical and of rare beauty and power. Scriabine's music is practically not known in Toronto as most of his compositions are both musically and technically extremely difficult to interpret. When studying abroad Djane Lavoie-Horz, the eminent Canadian pianist, met this genius, and for several years her studies were guided by Scriabine in whose home Madame Lavoie-Herz spent many an interesting evening, not only discussing musical subjects, but art and philosophy as well. Through Madame Lavoie-Herz' close connection and friendship with Scriabine she can give an authoritative rendering of his valuable works. In her recital in Foresters' Hall on October 13th, one part of the programme is almost devoted to her former teacher, Scriabine.

* *

TORONTO SYMPHONY ORCHESTRA

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W. E. HASLAM HERE

Mr. W. E. Haslam, the eminent singing master, has arrived in Toronto and has opened a studio at Nordheimer's. The war in France compelled Mr. Haslam to close his studio in Paris, all musical business being at a standstill.

* *

CANADIAN ACADEMY QUARTETTE

The Canadian Academy String Quartette, Luigi Von Kunits, first violin; Arthur Ely, second violin; Alfred Bruce, viola, and George A. Bruce, 'cello, will give a series of six chamber music concerts this season. Mr. Von Kunits has prepared a scheme of interesting programmes, comprising a judicious proportion of well-known classics along with a number of the advanced modern compositions. The artistic success won by this organization last season is sufficient surety that the forthcoming series will rank among the most important ensemble concerts of Toronto.

* *

HAMBOURG CONCERT SERIES

The definite date for the Hambourg Concert Society series of concerts have now been fixed. The concerts, as usual, will take place in the Foresters' Hall on the following days:—Monday afternoon, October 26th; Tuesday evening, October 27th; Monday afternoon, November 23rd; Tuesday evening, November 24th, and January 11th and January 12th. Owing to the war condition it will be noted that the Messrs. Hambourg have decided to give only three concerts and three rehearsals. One of the programmes will be devoted entirely to Russian music and another to British and French composers, and several novelties will be introduced to Toronto for the first time.

* *

RUTHVEN McDONALD'S TOUR

Mr. H. Ruthven McDonald has returned from an extended tour of the middle western States, under the management of "The Redpath Vawter Chautauqua System," where he met with great success. The *Buffalo Centre Monitor*, Iowa, says:—"Ruthven McDonald proved to be the most popular musical number of the entire Chautauqua programme. He has a beautiful and well-trained voice, and his singing, interspersed with excellent stories, delighted an appreciative audience." The *Enterprise*, Mapleton, Minn., says:—"Mr. McDonald is a Scotchman who knows how to sing not only Scotch songs, but other songs. He is known as Canada's greatest baritone, and has a voice of wonderful range and possibilities. Besides, he is a story-teller who knows how to give Harry Lauder some pointers. He is ably assisted in his work by Mrs. McDonald, a charming pianist."

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THE CANADIAN ACADEMY OF MUSIC

This season's work is now fairly started, and judging already by the enthusiasm of pupils and teachers a great amount of artistic progress should be accomplished during the year.

The many friends of Signor and Madame Otto Morando were pleased to welcome their return to this city on September 16th. They had various unpleasant experiences in Europe and both declare they are very glad to be home in Toronto again.

A postcard from Austria, dated August 8th, was received from Mr. Walther Kirschbaum. Since then no further word has come through and it is surmised that he may have been called up as a reservist.

There are several important additions to the Faculty, notably in the case of Madame Ida Auer-Herbeck, the celebrated European vocal teacher. Madam Herbeck was born at Lyons, France, and when very young her great musical gifts attracted the attention of several eminent musicians including Hans von Bulow, and under this supervision she received a thorough training in piano, violin and harmony. At the age of sixteen she commenced her vocal studies and her remarkable progress in that direction eventually resulted in her securing important operatic engagements. For seven years she sang at the Hof Theatre at Mannheim and then resigned to marry the noted director, Oscar Auer. After teaching some time in the Conservatory at Mannheim she accepted a similar position at the Dresden Conservatory. During the last few years she has been one of the principal teachers in the Stern Conservatory at Berlin, and amongst her successful pupils there have been many from this continent, including Miss Mabel Beddoe and Miss Jardine-Thomson, both well known in this city. Madame Herbeck has published a book of vocal studies, which has evoked the most favourable comment and is now being used by many leading teachers on this continent. Her brother is court 'cellist to the Czar of Russia. With her wealth of ability and experience she will be a notable addition to Toronto's circle of cultured musicians.

The students' orchestral class will start rehearsals early in October. This season the conductorship will be undertaken by Mr. Luigi von Kunits, the noted violinist and symphony conductor. With a director of such experience in command the orchestra is bound to achieve artistic results of a very high standard. String instrumentalists, who are not Academy students, may join this class, provided they possess the necessary technical qualifications.

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All of such who are interested in good New Songs should write to the undermentioned address for the monthly lists of New Songs to be issued during the present Season.

347 YONGE ST., - TORONTO

MAGGIE TEYTE, THE ENGLISH PRIMA DONNA

By Heber MacDonald

Marvellous Maggie Teyte—that is the way the press of Europe and America speak of this wonderful young grand opera prima donna, and a marvel she is for the story of the twenty-three years of her young life reads like pages from the

Maggie Teyte

Tales of The Arabian Nights. To elucidate, here are a few facts concering Miss Teyte:—

At six her father discovered she had a wonderful voice; at eight she sang in the convent where she was placed by her parents; at ten she enrolled as a pupil at the Royal Conservatory of Music in London; at thirteen she became a pupil of Jean de Reszke, the world-famous tenor-teacher in Paris; at seventeen she made her debut in grand opera at Monte Carlo, and in Paris; at eighteen she married the son of a wealthy French aristocrat; at nineteen she sang her way into the hearts of the music lovers of London at Covent Garden, and at twenty she completely captivated musical America by her creation of "Cinderella" at the Metropolitan Opera House. Truly the career of this youngest of all the grand opera stars deserves the term—Marvellous.

Naturally the question arises as to what is back of all this rapid rise to success. Some might say that it is her youth and beauty that sets all hearts aflame. But the truth seeker will be compelled to dismiss her bewitching beauty, her wondrous youth, her grace, charm and animation and forget all about her jewels and fine raiment, for in the last analysis the one thing that has hastened Marvellous Maggie Teyte successward has been her magnificent voice and her seemingly supernatural ability to use it advantageously whether she is appearing in a great opera house or in the intimate confines of a small concert hall.

* *

Mr. George Dixon has returned from New York and is now busily engaged with his class at the Hambourg Conservatory. Mr. Dixon will introduce many new songs in his concerts this season which will give wide scope for his great powers of interpretation.

* *

TORONTO COLLEGE OF MUSIC

The Toronto College of Music has opened for its twenty-seventh season; Dr. Torrington and his staff having resumed teaching are prepared to welcome back their old pupils, and students contemplating vocal, violin, organ, pianoforte or theoretical study for the coming year may obtain full information by calling or telephoning the College. The new calendar and syllabus will be sent free upon application. The Northwest Branch of the College is located at No. 33 Hepbourne Street and information may be obtained by phoning College 4305.

* *

MARIE HALL

One is glad to hear that Marie Hall, the wonderful little English violinist, will tour the United States and Canada in the early spring of 1915.

* *

Mr. Frederick E. Phillips has returned to the city, and is resuming his duties as vocal instructor in the Hambourg Conservatory and soloist in Parkdale Methodist Church. Mr. Phillips is looking forward to having a busy season.

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THE CALL OF THE MOTHERLAND

THE new patriotic song, "The Call of the Motherland," words and music by Edward W. Miller, is achieving rapid success, being sung by J. Rawsthorne Slack, Albert Downing, Donald Macgregor, Hartwell DeMille, H. Ruthven McDonald, James Fax, and other leading vocalists. The second verse and chorus run thus:

From the blue Pacific waters to the fair Atlantic coast,
From the mountains and the prairies of the west,
All Canada is stirring in a vast and mighty host,
Prepared to offer England of her best;
What though the seas divide us, Britain's duty is our own,
And side by side with Britain we will go;
'Till victory rests upon her flag, she shall not fight alone,
The Empire stands united 'gainst her foe.

CHORUS

When war's alarms and the call to arms
Comes across from the Motherland,
At the call, as one each Canadian son
Is ready to take his stand.
From east and west we will give our best,
And the prayers of our people bring;
And side by side with the Empire's pride
We will fight for our Flag and King.

* *

MR. M. M. STEVENSON, Toronto Conservatory of Music, has engaged Miss Irene Symons, the well-known dramatic mezzo-soprano, as his assistant and demonstrator. It will be remembered how brilliantly Miss Symons performed a most exacting and comprehensive programme of German, French, Italian, and English numbers in April last. Miss Symons has studied continuously with Mr. Stevenson for the past four years.

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CECIL FANNING COMING

That there is going to be a scarcity of foreign concert artists in America this coming season is admitted by the leading impressarios of New York and Chicago. This will naturally effect the musical season in Toronto. However, Dr. Ham brings the pleasing news that he was successful, while in London, in engaging Maggie Teyte, the famous English soprano. Mr. Lawrence Solman is also assured that the incomparable Pavlowa with her company and orchestra will be here. Mr. Joseph Schneider now makes

Cecil Fanning

the announcement that he has arranged for the appearance here, November 19th, of Cecil Fanning. The noted baritone was fortunate in escaping from the war zone by a few hours. The wonderful advancement in his art made by this young singer has been the talk in the best musical circles for the past two years. Fanning is a singer with the most exquisite of natural qualifications—a voice of rare beauty and a presence and a manner exceedingly fine, but this singer is also everything else that a recital giver should be, and no matter what the musical content of any song may be, nor how widely divergent the moods of the programme may run, he is yet able, always, to present his work convincingly. His dramatic instinct is uncommon and it is this intuitive feeling of the sense of the text and its musical value that has made his artisitc success. Even his voice, which is of lovely quality, and flawlessly produced, would not have brought him into the public favour he enjoys if he were not possessed of great sympathy and dramatic fervor.

* *

THE TORONTO CONSERVATORY OF MUSIC

The institution reopened for the season of 1914-1915, on Tuesday, September 1st, with every indication of unbroken interest in the part of the public, and with every prospect of a successful and crowded year, allowing for some natural preoccupation at first on account of the war and changed conditions resulting. As a matter of fact, it may be truthfully prophesied that the state of Europe being such as to preclude all possibilities of music students repairing as formerly to foreign centres of study, our local institutions will attract more pupils than during previous years, and the Conservatory is already experiencing the first sign of this significant change in the large number of students registering from all parts of the Dominion. Many of the Faculty were abroad when war broke out, but were nearly all back by the date of opening, including Dr. Ham and Mr. Healey Willan. The recital season at the Conservatory opened auspiciously with a violin recital by Mr. Rudolph Larsen, a Scandinavian artist of high repute, who fully justified the expectations held of him in his rendering of a delightful programme of well chosen selections on the evening of Wednesday, September 16th, the assisting artist being Mr. Paul Wells, pianist, who also played with particularly good effect and wonderful delicacy several numbers by Chopin. The audience was both large and enthusiastic, and Mr. Larsen was welcomed as a distinct acquisition to local musical forces, all present being anxious to hear him very shortly again. Mr. Frank E. Blachford assumes the conductorship of the Conservatory String Orchestra this fall, and is arranging some very special and important programmes. The musical director, Dr. A. S. Vogt, is to be congratulated on the continued prosperity of the institution under his able guidance, and while all true music-lovers will be disappointed that he cannot, at the present juncture, take his choir to England and Europe, they will be glad to know that the Toronto concerts will go on as usual. Dr. and Mrs. Vogt spent part of the summer at Gloucester, Mass., the former returning very fit for work and full of confidence for the future.

* *

Mr. W. O. Forsyth has returned to the city, and can be seen daily at his studio, Nordheimer's, 15 King Street East.

SOME SONGS OF TO-DAY

THE term "Art Song" has been often used, of late, to designated that kind of song which can hardly be classed with the popular "ballad," nor yet is old enough to have challenged the verdict of time, which alone determines the classic. In only too many recent instances, however, the "Art" has been more than the "Song"—the academic more than the melodic—and though we may admire the skilled and even dazzling workmanship of the composer, in the end the song leaves us unmoved and dissatisfied.

It is not difficult to understand the desire for such songs on the part of the musically cultured. One cannot dwell forever on classic heights—on the other hand, there are levels where escape from the monotony of the too obvious and commonplace is possible, without necessarily despising those whose pleasure is in such things. But those to whom music is more than a pastime or a social accomplishment, sometimes do not know where to look in the bewildering flood of new things, that pours from the musical press, for what, to them, is worth while from every point of view. Perhaps a little experienced direction may be of help to such. If so, no song lover's time can be wasted on the work of such composers as Graham Peel, Montague F. Phillips, and G. H. Clutsam. Take either of the song cycles, "Songs of a Shropshire Lad" or "A Country Lover" by the first named. In the former, such a number as "Loveliest of Trees" is alone sufficient to engage more than passing or superficial interest. It is quite uncommon in style and rhythm, and its unconventional form might, at the first glance, fail to attract, but a further examination reveals much that is worthy of admiration. The thrill of joy at the sight of a tree full of blossom in springtime is so aptly expressed. There is no unnecessary elaboration or insincere gush. As in a good picture, the shades of colour blend expressively and effectively throughout. All the other songs in this cycle are on the same good level, and cannot but afford lasting pleasure to the earnest song lover. The other cycle by this composer, already mentioned, contains the well known "Early Morning," whose popularity goes to prove that a pleasing, poetic fancy associated with fitting music can have a wide appeal.

Coming to the work of Montague Phillips, there is almost a profusion of good things. In songs published separately, such numbers as "The Stars," "How Dear to Me the Hour," "My Dreamland Rose," and "Starry Woods" are examples of the fine quality of his work. All contain the rare essentials of song, especially melody, rhythmic, compelling, spontaneous, and always befitting the character of the poet's theme. In his song cycle "Sea Echoes," in which he is probably at his best, the first number "Nightfall at Sea" is worthy to be placed beside many classic lieder: it would suffer nothing by comparison with such. Its close is steeped in tranquillity, and reminds one of the restful ending of Schumann's lovely "Abendlied." The accompaniments written of Mr. Phillip's are equally excellent and as highly developed, and little inducement would be needed to linger over the beauties that distinguish them.

G. H. Clutsam is known by more than one popular success, but into his cycle "Hesperides," he has put some of his finest efforts. As illustrations of the purely lyrical, it would not be easy to find worthier examples than "Sweet, be not proud," and "To Electra."

These are but a few of the good things in the work of some present day song writers that await the enthusiast; much more of a like nature will be found beyond that which it has only been possible to touch en passant.

* *

PUPILS RECITAL

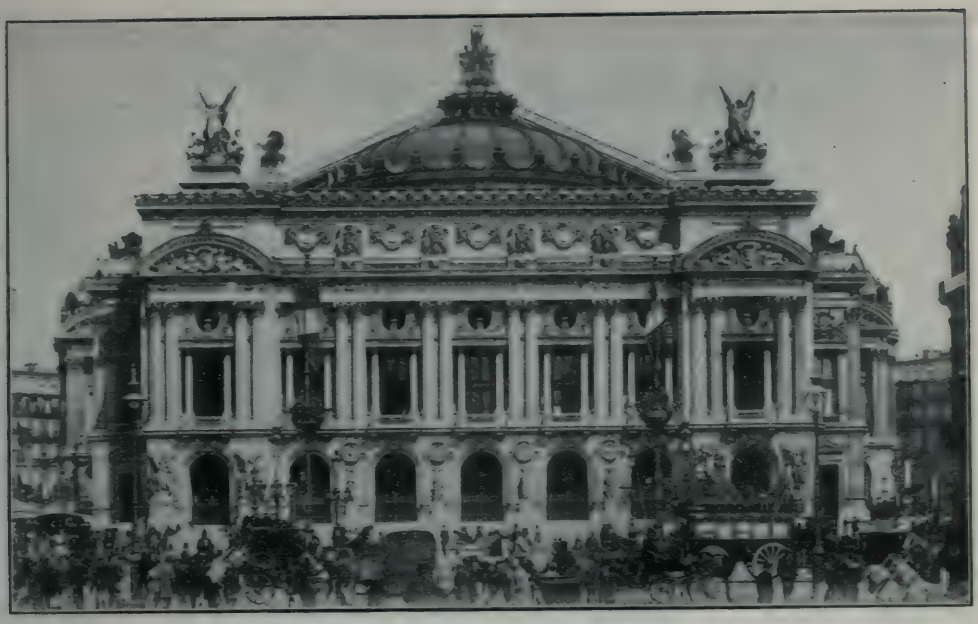
MR. M. M. STEVENSON, vocal teacher, Toronto Conservatory of Music, will give his first pupils' recital for the season during the second week of November. Fourteen of Mr. Stevenson's pupils will take part in this recital. The programme will be opened with the quartette from "Rigoletto" and closed with the sextette from "Lucia de Lammermoor." The sextette will be made up of the following singers: Misses Irene Symons and Nellie McNeil; Messrs. T. E. Stuart-Stubbs, Harry Barron, C. W. Dengate, and Oscar Clarke,. The programme will be almost entirely composed of operatic excerpts.

* *

MISS JEAN HUNTER, the talented Scotch violinist, is back from her vacation at Lake of Bays and will rejoin the staff of the Toronto Conservatory of Music.

* *

MISS JULIA O'SULLIVAN, the brilliant young Canadian violinist who graduated from the Conservatory of Music several years ago, and who has since been continuing her studies with Professor Auer, of St. Petersburg, is at present at her home in Toronto, having arrived from Europe several weeks ago. For the present she will continue her studies with Mr. Rudolf Larsen, late of St. Petersburg, who has just been appointed to the staff of the Conservatory of Music.



THE BEAUTIFUL GRAND OPERA HOUSE, PARIS, IN DANGER FROM GERMAN BOMBS

THE ANGLO-CANADIAN MUSIC CO., Toronto, are to the front with a large list of patriotic songs, including the ever popular "Soldier of the King," "Private Tommy Atkins," "Hail King George," "The Call of the Motherland," a new song by Edward Miller, already a great success. "We'll Never Let the Old Flag Fall," just off the press, "Canadian Jack," by Frank B. Fenwick, sung with great success by Hartwell De Mille at the Patriotic Concert, Toronto; also some new arrivals from England including "The Call to Arms," Jack Thomson; "The Gallant Men of Liege," and numerous others. Patriotic concerts are much in vogue at present and singers have no lack of material to choose from. This firm have also a good list of patriotic choruses.

* *

MISS FLORA MCDONALD, who was well known in local musical circles several years ago, has returned to Canada after a three-years' course of study under Friedmann, the eminent Berlin piano virtuoso. Miss McDonald has joined the piano faculty of the Toronto Conservatory of Music.

* *

MR. EDMUND HARDY, who has been in indifferent health for some time past, has severed his connection with the Toronto Conservatory of Music and Parkdale Presbyterian Church and will reside in the country on his farm near Vivian, Ont.

THE STAIRCASE, GRAND OPERA HOUSE, PARIS

MISS EUGENIE QUEHEN spent her summer vacation at Oakville. She returned early in September, to resume her teaching at St. Margaret's College and the Conservatory of Music

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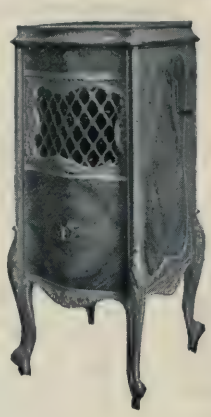

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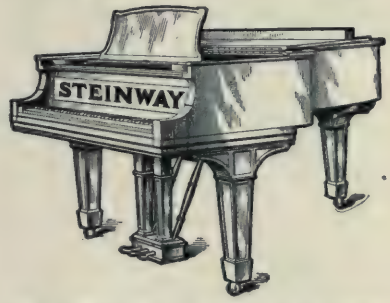

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DJANE LAVOIE-HERZ

DJANE LAVOIE-HERZ, whose portrait appears on our front cover page (photo by Mackenzie & Cutten, Montreal), is unquestionably one of the greatest women pianists on the concert platform to-day. While as a pianist Madame Lavoie-Herz possesses a most exceptional talent, as an executant and interpreter she possesses the extraordinary gift, which only very few of the great geniuses possessed—the inborn feeling for beauty. It is surprising with what sureness she picks out a true masterpiece, be it a drawing, a work of sculpture, literature or musical composition. It is this gift that has made Madame Lavoie-Herz absorb the most important works of classical literature as well as what modern French, English and German literature praise to be their best works. Being able to speak these three languages fluently, a Shakespeare, a Goethe or a Rousseau are equally near to her. It is this recognition of the inner beauty of all things which makes her concert work so valuable. That highest art of virtuoso is hers: to take so to say part in creating the work which she has to proclaim.

At the request of many of Madame Lavoie-Herz' admirers she has opened a studio in her artistic home, 44 St. Clair Avenue West. In connection with this announcement the *Musical Courier* of New York writes on September 10th, 1914, "It will be a real advantage for Toronto to boast of such a teacher as Mme. Lavoie-Herz, who masters all the modern methods of piano playing pedagogy, which she acquired during her seven years' study abroad in contact with musical giants like Arthur Schnabel and Alexander Scriabine. Especially when European centres are closed to pupils who intended to study abroad it will be grateful news to them to learn that in Mme. Lavoie-Herz they can find one of the best equipped teachers available on this side of the water. All who have had the advantage to meet this artist declare themselves much benefitted by association with her. Her personality is magnetic and her musical intelligence and insight are most impressive."

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PASSING NOTES

(*Special to* MUSICAL CANADA *by Clement Antrobus Harris*)

PROBABLY musicians will suffer from this terrible war more than most professional men. Consequently it seems hard that they should be excluded from all benefit under the Relief Fund. This is especially galling in view of the great help which singers and players constantly give to those in distress by gratuitous performances at charity concerts. Whatever the faults of musicians as a class may be, they have everywhere and in all ages been remarkable for their generosity. Whether, like Mozart, they have given out of their poverty, or like Handel, Haydn, Verdi, and Liszt, out of their comparative wealth, the assistance they have given to less fortunate, or more unfortunate brethren—not those of their own craft only—has often been lavish. The exceptions have been very few, Gluck being perhaps the most conspicuous.

* * *

But the distress will in all probability only be temporary. In the end the war may prove to have been a blessing in disguise to British musicians, both composers and performers. Foreigners sometimes accuse Britons of arrogance: but, however that may be, we have, in regard to music, certainly erred in the opposite direction for some centuries.

The invention and extraordinary popularity of the opera gave an immense impetus to the Italian style. Our greatest English composer, Purcell, though in many ways the superior, as we now see, of contemporary Continental opera composers, yet made only too low a bow to them and was quite apologetic for presuming to compose in a manner which might be regarded as rival to their own. In his operas even so stoutly Teutonic a composer as Handel was frankly Italian. Then Charles II would have nothing but the French style even in church music, and told his court composers so. The House of Hanover shortly followed, and up to the end of the Victorian, the royal influence was unfavourable to native talent, and predominantly German. The long residence of the giant Handel among us, too, tended to crush respect for the great, if lesser, gifts of composers born within our own shores. So it has come about that since plain John Cooper, a famous lutenist of the early seventeenth century, changed his name to Coperario, English musicians, and especially bandsmen, have sought to disguise their nationality as though it was something of no musical repute. The public is to blame, however, more than those whose livelihood

depended upon remuneration for musical services. Far too often employment was made absolutely conditional upon the assumption of a foreign name. Englishmen have too often forgotten—if indeed the great bulk of them ever knew—that their own country has more than once in the course of the centuries been the foremost musical nation in the Western world—notably in the early thirteenth century and in Queen Elizabeth's day.

* * *

But there are already signs that this absurd name-changing will cease, and in the case of foreigners resident in Great Britain be reversed; and English musicians come into their own again. Publishers are vying with each other in emphasizing the British character of their wares to an almost amusing degree. And though the performers and music remain the same the name of the band at the famous Spa where I frequently spend my holidays has been changed, not from an English to a foreign one, but from a foreign to an English one. A very large number of musicians are now engaged at restaurants, and I hear that it is likely to become very difficult for anyone to obtain employment without at least being a naturalized Britisher. It is enough to make Coperario turn in his grave!

* * *

What, one wonders, is the oldest musical anecdote? The question is suggested by the editor of a weekly paper—not a musical one, of course—having recently had the temerity to print a story so hackneyed that one shudders at the thought of even alluding to it. Suffice it to say, then, that the *dramatic personae* consist of an organist and a blower, and the plot turns on the use of the word "we." And if, in saying this much, the writer has used a syllable more than is necessary for the barest purposes of identification the reader is asked to accept his humble apologies.

* * *

Some wiseacre recently informed mankind that there are in reality only two or three jokes in all the world. If all he meant was that the essence of many incidentally different jokes is the same, I for one agree. It is the bone rather than the marrow of humour which varies so much. Humour itself is as old as the hills. And there can be little doubt that when for the first time in history one man blew an organ while another played it, the former would check any bumptiousness in the latter by occasionally letting the wind out. In those tenth century days when the blower supplied his own wind to the organ—or rather two did, one blowing while the other took breath—one may safely guess that this form of retaliatory humour would be of more than usually frequent occurrence!

* * *

As an instance of how the outward form of a story changes while the essence remains the same, take a little tale with which we are all of us almost as familiar as with the organist and blower romance. Somebody—anybody will do—asks somebody else—anybody else will do—what an anthem is. The reply is to the effect that if when you mean "spade" you say "spade" then that is not an anthem; but that if when you only mean spade, and mean only one spade, you say "spa-spa-spa-de, spade, spade, spade," then that is an anthem. Now it might be thought that as the anthem is an outcome in England of the Reformation, the story at most is no older than the great religious upheaval of the sixteenth century. But such a view confuses the spirit with the letter. We tell the story of the anthem. Our pre-Reformation humorists told it of prick-song. Witness the following extract from a dialogue between *Humanity* and *Ignorance* in a dramatic interlude called the "Four Elements, written about 1510 A.D.

Hu.—Peace, man, prick-song may not be despised,
For thereby God is well pleased,
Honoured, praised, and served
In the church oft-times among.

Ig.—Is God well pleased, trows't thou, thereby?
Nay, nay! for there is no reason why;
For is it not as good to say plainly
"Give me a spade,"
As "give me a spa-ve-va, ve-va-ve-vade?"

From which we see that the modern vocalist enjoys no monopoly of guilt in the corruption, both of consonants and vowels! Now the stage does but "hold, as it were, a mirror up to nature" as much in regard to humour as other customs of the time. Therefore, the joke is probably much older than the play in which a reference to it is made. Nothing tickles the humour of the non-musical Philistine more than the repetition and prolongations of words and vowels inseparable from singing. In regard to church music this practice was introduced by Gregory the Great, who has been called the founder of modern music on that account. His predecessor in arranging the music of the Christian church, Ambrose, had followed the Greek dramatic style, which was syllabic. When first introduced the practice would be more striking than after centuries of custom had

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made it familiar. I submit therefore, that this sarcastic little fable probably dates as far back as the seventh century.

But the prolonging of vowels, the carrying of them over several notes, and repetition of words in singing are so natural a thing that whatever ecclesiastical and academical musicians may have done, the common people in their folk-songs have probably sung thus ever since singing began. And as vocal music in all liklihood preceded instrumental, early as that began, I suggest that the most hoary of musical legends is that of the anthem and the spade.

* *

MUSIC IN MONTREAL

MONTREAL, *October 20th, 1914.*

IN any other year at this time devotees of the opera and concert halls would be looking forward to a season replete with musical events, some of them noteworthy, some of them enjoyable, others—well, good or perhaps even less so. Already active press agents would have handed out elaborate announcements proclaiming the coming to the city of the greatest singer, violinist or pianist in the world and altogether the coming musical season would have borne a very rosy appearance.

Instead of all this, however, local impressarios are in despair over conditions caused by the war. There is nothing here yet, nothing billed to come and nothing in sight, and conditions are even worse than they were expected to be six weeks or two months ago.

Mr. Frank A. Veitch had announced the coming of the Boston Symphony Orchestra, while the Mendelssohn choir was to have also given us a visit. Now, however, both of these engagements have been cancelled and nothing arranged for in their place. Truly it looks like being a dull season if the glut of amateur concerts which is certain to be inflicted upon us does not disclose something above the average.

Paderewski is billed to appear in Montreal and, *mirabile dictu*, there has as yet been no cancellation of his appearance. There has been a shuffling in dates, and Mr. Veitch says that if the great virtuoso comes to America he will play in Montreal. That is the best Mr. Veitch can give us.

Two concerts of which Montrealers are certain are those of the New York Symphony Orchestra and Albert Spalding who comes to Montreal under the management of A. Gauvin early next year.

It is announced that Madame Donalda, the well-known Montreal soprano and impressario, will spend her winter between Montreal and

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New York singing and teaching in both places. It is more than likely that her recital here will be given in October. It will be under the management of Mr. Veitch. Loius H. Bourdon, another local impressario, has announced the engagement of Slezak, Lhevinne, Clement, and Edmund Burke in recitals, but Clement is not coming to America while the other Bourdon dates are not at all certain of materializing.

The Plamondon School of Singing of which Mr. Arthur Plamondon, the Montreal tenor, is the director will give several concerts here during the winter. The Dubois String Quartette is arranging for its usual six season concerts and among the local teachers who may appear in concert during the season are Mr. Merlin Davies and some of the members of the faculties of the McGill and Canadian Conservatories of Music.

There is a possibility that owing to the absence of opera announced in MUSICAL CANADA some time ago that Mr. J. J. Shea, the conductor of the Princess Theatre Orchestra, may find it opportune to try once more to start a symphony orchestra in the city. For a while it looked as though Montreal had lost Mr. Shea's valuable musical services, as he went to Ottawa to take over a new position. Montreal, however, proved too strong an attraction and Mr. Shea has returned to his old position at the Princess. His presence is welcome especially in view of the fact that Montreal has altogether too few real musicians within its boundaries.

H. P. F.

* *

PRINCESS PAT'S HOSPITAL CONCERT

MISS JOSEPHINE SCRUBY is organizing a concert in connection with the Women's Aid Society's Patriotic and Christmas Bazaar, the concere proceeds to be given to the Princess Patricia Hospital Hall. The following artists have most generously given their services:—Miss Quehen, pianist; Miss Jean Hunter, violinist; Mr. F. H. Kirkpatrick, principal of the Toronto Conservatory of Expression; Mr. Leo Smith, 'cellist; Mr. Edgar Foulston, baritone; Miss Scruby, mezzo-soprano. At the piano Miss Elizabeth Young and Miss Alma F. Tipp, L.T.C.M., will preside. Mr. Roy Frankel, an exceedingly clever young magician has kindly promised an interesting half-hour for a programme item. The Margaret Eaton Hall, the printing of the tickets and the use of the piano have all been generously donated to the cause. The concert takes place on Wednesday, November 4th, from 4 p.m. to 6 p.m.

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CECIL FANNING RECITAL

IT is indeed good news to Toronto music lovers to hear that Cecil Fanning, the eminent baritone, will be heard in recital at Massey Hall under the direction of J. P. Schneider and Dr. W. K. Gutzeit.

The rich artistic treat Mr. Fanning afforded his hearers on the occasion of his concert under the auspices of the Women's Musical Club, has been vividly remembered, and has created a strong desire to hear him again.

This programme will be as follows:—

EPOCH-MAKING OPERAS

Air from "Orfeo" 1637 . . . . *Monteverde*
Air from "Richard Coeur de Lion" 1784, *Gretry*
Air from "Ernani" 1844 . . . . *Verdi*
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RUSSIAN SONGS

Morning . . . . . *Rachmaninoff*
A Song to India . . . *Rimsky Korsakoff*
O Thou Billowy Harvest Field (Tolstoi) *Rachmaninoff*

FOLK SONGS

Le Petit Bois D'amour . . . *Old French*
Le Cycle du Vin . . . . *Old French*
Meet Me by Moonlight Alone . *Old English*
No! John! No! . . . . *Old English*
The Clock . . . . . *Carl Loewe*
Edward . . . . . *Carl Loewe*
The Gift . . . . . *W. H. Bontempo*
An Elegy (accompanied by the composer) *W. H. Bontempo*
The Last Leaf (Oliver Wendell Holmes) (Gutzeit)
Sidney Homer
A Fairy Love Song . . *Charles Willeby*
To Mary (Shelley) . . . *Maude V. White*
A Barrack-Room Ballad (Kipling) *Arthur Whiting*

It will be noted that the selection is not overweighted with songs in German.

* *

W. ELLIOTT HASLAM

THE return to Toronto of the eminent singing master W. E. Haslam, after an absence of many years, has been heartily welcomed by the musical community. The following sketch of his career should therefore be of special interest.

Mr. Haslam was brought over to the United States by Messrs. Abbey and Gracie on the recommendation of Ang. Vianesi, then first *chef d'orchestre* at the Opera Paris, as assistant conductor for the season of Italian opera given to inaugurate the opening of the Metropolitan Opera House, New York. Owing to a difference

with the management, Mr. Haslam resigned, and was immediately engaged as first conductor for a company which had been brought over to the States and which consisted of the principal artistes of La Scala, Milan, and the Eden Theatre, Paris.

Coming to Toronto he quickly established a reputation for himself as professor of singing and conductor, and was shortly afterwards appointed to the St. James' Cathedral. He also founded the Toronto Vocal Society for the

W. Elliott Haslam

study and public performance of unaccompanied choral, music modelled on the celebrated Henry Leslie choir of London (Eng.).

The Toronto Vocal Society had an extraordinary success, as although paying a liberal honorarium to its conductor, and engaging the best solo artists, the receipts always more than covered the expenses.

S. Antonin Dvorak, the composer, having been engaged as director of the national Conservatory of Music of America, New York, asked Mr. Haslam to come there to take the direction of the oratorio classes. The year after, Mr. Haslam was offered the post of director of the opera class in place of Herr Anton Seidl, conductor of the Metropolitan Opera House.

Feeling that his experience and knowledge of the French and Italian operatic repertoires would find a wider field and larger scope in Europe, Mr. Haslam returned to Paris in 1900, where his ability soon classed him as one of the leading authorities on singing, and his pupils in request by the different impressarii of Europe and America. Among them may be mentioned Miss Florence Easton, prima donna for five years at the Royal Opera, Berlin, and specially engaged at the request of Richard Strauss, the composer, to create at the Royal Opera of Hamburg his operas of "Salome" and "Elektra;" Mme. Geraldine Damon; Mme. Ruby Cutter-Savage, engaged for three years at the Boston Opera, Boston; Mme. Bonfant, Paris, etc. Among the professors of singing he has formed may be cited, Mr. Paul Savage, and Mr. Claude Warford, two of the most successful teachers of singing in New York. In April, Mr. Haslam went to London at the special request of certain artists there to teach the French concert repertoire, they being unable to go to him in Paris. Soon after the outbreak of the present war, Mr. Haslam received an offer to return to New York, and also several invitations from friends in Toronto to revisit the scenes of his former success. His choice was quickly made. He arrived on the *Mauretania* three weeks ago, and the fact that in that brief space of time applications for his time have continued to pour in, is the best proof of the appreciation Toronto has for the fact of the presence amongst us of one of the greatest living authorities on the art of singing.

* *

BANK CLERKS' CONCERT

The Associated Bank Clerks of Canada, gave their first annual concert, October 8th, at Massey Hall in aid of the Canadian Red Cross Society. There was a large audience, to whom the varied character of the selections successfully appealed. As is usual on occasions of the kind, the programme did not err on the side of brevity, and encores were consequently barred. There were many special features of the concert. Master Fred. Cohen, the juvenile pianist, gave a remarkable performance of a Listz "Hungarian Rhapsody" and of Schubert's "Moment Musical," the first being an illustration of fluent technique, and the second of daintiness and crispness of touch. Max Selinski, the Russian violinist, now a resident of Toronto, gave a finished performance of Sarasate's Fantasia on "Faust." The exceptional executive difficulties of the transcription in double stepping, octave passages and harmonics were surmounted with ease, and in the few opportunities given for the singing the violinist was equal to the occasion

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in sympathetic tone and expression. Marie Boasi, a soprano with a light, transparent soprano voice, won a triumph in her rendering of "One Fine Day" from "Mme. Butterfly." Interpretation, method and uniform evenness and good quality of tone were all conspicuous in this number. Maria Lumbers, mezzo-soprano, appealed to her audience in her smooth rendering of "Scots Wha Hae." Miss Edith Putnam in her solo won favourable recognition. Percy Hollinshead, Toronto's favourite tenor, repeated many previous triumphs, and Gladys Janes, Welsh soprano, made a very favourable impression. The Royal Male Quartette in the "Old Brigade" and a transcription of Tosti's "Good-bye" won enthusiastic applause by virtue of a good ensemble and intonation. A dramatic playlet by J. B. Buschlen was given with finish of dialogue by Edward H. Robins, assisted by Campbell Duncan, Miss Berl Hunter Jones, Miss Vyvien Laidlaw and Miss Bertha Fagg. Wallace J. Sault, in recitation; Bert Lloyd, comic singer; Edgar Dobbs, a sweet-voiced tenor; Adolph Dorenwend, pianist, and Bodley's orchestra all contributed to the general enjoyment.—The *Globe*.

* *

SCOTTISH PATRIOTIC CONCERT

A PACKED house at Massey Hall greeted the patriotic concert of the Sons of Scotland, on October 22nd. The occasion introduced Mary Bruce Brown, a Scottish vocalist of high standing in the Mother Land. She at once made a conquest of her audience by the charm of a sweet, transparent soprano voice, refinement of style and unaffected expression. Her principal numbers, "The Auld Scots Sangs" and "The Flowers of the Forest," were received with enthusiasm. Ruthven Macdonald was in splendid form, and his fine robust, sonorous voice lent telling effect to "Standard on the Braes of Mar," and dramatic power and inspiring appeal to the "Marseillaise." He also made a hit in Miller's "Call of the Motherland." That established favourite, Harold Jarvis, won his accustomed triumph in "Scots Wha Hae," and "Death of Nelson." The enjoyment of the evening was completed by the telling singing of Jean Anderson Thirde, the humour of Duncan Cowan, the Highland dancing of Viva Donlan, and the national selections by the 48th Highlanders Band.

* *

MRS. PAT CAMPBELL, the distinguished English actress, is back in America, and has appeared at New York, in Bernard Shaw's "Pygmalian."

GEORGE DIXON'S TRIUMPH

George Dixon won a great triumph at the S.O.E. concert at Massey Hall, October 21st. His finished lyric style, and his suave charm of voice were delightfully illustrated in his singing of, "Come Into the Garden, Maud," in which he roused the audience to enthusiasm.

* *

LAVOIE-HERZ RECITAL

Mme. Djane Lavoie-Herz, the exceptionally gifted Canadian solo pianist, at her *début* recital at Foresters' Hall, October 13th, before a large and cultured musical audience, certainly won an enthusiastically favourable verdict. In an exacting programme, she showed a large technical equipment, an elastic touch that commanded a wide range of tone colour, a conception of her music by turns, poetic and dramatic, and a sensitive response to the impulse of the music. One can thoroughly agree with the *Globe's* summary of her powers, from which we quote the following:—"In her rendering of a widely contrasted programme the pianist showed temperamental expression, free from eccentricity, poetry of conception, a touch that had elasticity, producing by turns elemental power and delightful delicacy of tone, and an intellectual grasp of her music. These remarks cover the playing of her whole programme. Her opening number, the Bach Prelude and Fugue in G Minor, was clear-cut in definition in all its parts, but which had a freedom of nuance that removed it from the reproach of mere academic rendering. The second number, the Mozart Fantasia in C minor, was replete with alternate graces and power, and also with delightful *naiveté*. The Brahms Sonata in F Minor, Op. 5, was voted by many in the audience a trifle too long. The pianist, however, succeeded in holding the interest of the audience in the music by personal magnetism. Two little delightful numbers by the Italian Corelli were his Praeludiaum in E Major and the Gigue in R Major, the old-time spirit of which was successfully reproduced. Four short numbers by Scriabine, who may be considered as one of the younger school of Russian composers, were rendered with sympathetic appreciation of the music. The Mazurka, Op. 3, No. 9, was an exquisitely crisp and dainty performance; the prelude for the left hand, Op. 19, was rendered with sustained singing power and clearness of the accompaniment, and the two poems, Op. 32, Nos. 1 and 2, so contrasted in style, were felicitously differentiated in treatment. The final group, the Chopin Nocturne, Op. 72, No. 1, and the great Polonaise, Op. 43, in A flat, exemplified the pianist's power to range from

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poesy to virile dynamics. Mme. Lavoie-Herz was recalled after every group of numbers with enthusiastic applause.

* *

TORONTO CONSERVATORY OF MUSIC

AMONG the recent acquisitions to the Conservatory staff, Mr. Dalton Baker, baritone, is already welcomed as an artist of rare gifts, whose recital during October attracted a large representative audience to the Conservatory Hall, the occasion being Mr. Baker's first appearance here on the concert platform. His programme embraced many schools and left no doubt in the minds of his hearers of his eminence in his art, and the following short synopsis of his career should interest all who have had the pleasure of hearing this talented vocalist.

"Winner of Mence Smith Scholarship for Singing, Royal Academy of Music, London, 1901. Made debut St. James' Hall Ballad Concerts, London, 1902. Elected Associate Royal Academy of Music, London, 1903. Sang title role in "Elijah" Royal Choral Society, Royal Albert Hall, London, 1904. (Has since sung "Elijah" many times for this society, also repeatedly engaged to sing "Messiah," "Gerontius," "Hiawatha," "Golden Legend," "The Kingdom," etc.) Commanded to sing at State Concert, Windsor Castle, in honour of H. M. the King of Greece, with Madame Melba, Miss Mary Garden, and Signor Zenatello, November 18th, 1905. He was also engaged as principal baritone in the following English musical festivals: Gloucester, 1904; Worcester, 1905; Hereford, 1906; Lincoln, 1906; Birmingham, 1906; Gloucester, 1907; Sheffield, 1907; Norwich, 1908; Bristol, 1908; Hereford, 1909; Bristol, 1912; Gloucester, 1913; Birmingham, 1909. (Seasons 1910-1911 touring in the United States of America.)"

A second violin and piano recital by Mr. Rudolf Larsen and Mr. Paul Wells, both distinguished members of the staff, was given during October, when the hall was filled by music lovers and students, the programme affording the utmost enjoyment and artistic gratification to all present.

All departments, including the School of Expression under Dr. F. H. Kirkpatrick, are now in fullest working order, and the string orchestra, conductor Mr. Frank S. Blachford, is resuming work almost immediately. The building operations, which were in progress during the summer, have resulted in a much needed and charming recital hall, which will be, when completely finished and decorated, one

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of the most attractive halls in Toronto, and also in several fine new and comfortably appointed studios, all designed after the most approved modern methods with regards to lighting, heating, etc. All indications point to a very auspicious fall term at this institution, which has recently issued, in addition to the Year Book, and different syllabi (piano, organ, etc.) an attractive little brochure, entitled, "The Toronto Conservatory of Music Alumni Gazette," containing the names of all successful candidates at the Midsummer and June examinations, 1914. The fall term ends on the 9th of the present month.

* *

TORONTO CONSERVATORY ORCHESTRA

The newly organized orchestra at the Toronto Conservatory of Music, which is under the leadership of Mr. Frank E. Blachford, our well-known violinist and teacher, began rehearsing for the season on October 6th. The attendance at the first few rehearsals has been most gratifying, some thirty-five enthusiastic string players being already enrolled. Mr. Blachford expects later in the season to add wood wind and brass to the orchestra as occasion demands it. The string section are rehearsing weekly and the principal works to be given during the season will

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McCORMACK, DECEMBER 4TH

THE great European war has caused the canceling of many of the big concert attractions for the season of 1914-15, but it will be pleasing news to the music lovers of Toronto and surrounding country that the manager of Massey Hall, Mr. Norman M. Withrow, has arranged for an appearance of Mr. John McCormack, the celebrated Irish tenor, on Friday evening, December 4th. This great artist has appeared twice in Massey Hall, each time to capacity houses, scores being unable to obtain admission. As this will be the first concert attraction of note this season, and there being many who are keenly awaiting the appearance to Toronto of some well known and popular artist we feel safe in saying that on this occasion there will be a capacity house. The plan will open at Massey Hall on Monday, November 30th. Mail orders accompanied by remittance received now from parties outside of Toronto and seats will be selected in order of receipt and forwarded on the day the plan opens.

* *

F. LISZT: SONATA IN B MINOR FOR PIANOFORTE. Revised by O. Thumer. (Edition No. 5046. 2s. net.) London: Augener Limited.

This is a splendid new edition of Liszt's great composition, which, by the way, is anything but a sonata in the general sense of the term. It is, in fact, one of the finest pieces of undeclared programmic-music extant. Liszt evidently believed in "working after a picture," and also, like Beethoven, in not defining too strictly what the picture is. Mr. Thumer's Liszt editing is well known, and he really seems to have brought the fingering of otherwise difficult passages to a fine science. The pedalling, too, is both effective and enlightening. The Liszt disciple and student can wish for nothing better than this superb edition of the master's works.

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JARVIS CHOIR CONCERT

THE Jarvis Street Baptist Church Choir gave a highly successful concert on October 12th, before a very large audience. Dr. Edward Broome, who conducted, was assisted by Mr. Richard Tattersall at the organ. The programme revealed an admirably balanced choral organization of fifty voices. The bass section particularly showed fine power and quality in the heavier selections, such as Gounod's "Gallia," and "Unfold, Ye Portals," and well shaded dynamics in the, "O turn to thee," which was prefaced by the well-known soprano solo, "Jerusalem," also a feature of the programme in the felicitous rendering given by Miss Winnifred Henderson. Mr. Arthur Brown, bass soloist, sang with taste and finish a difficult solo in the first anthem, a thanksgiving number by Stevenson, "The Lord is King," Mr. Arthur Brown and Mr. Gladstone Brown, the possessor of a fine, vibrant tenor voice, were heard later in the favourite duet by Sargent, "Watchman, What of the Night?" A number which showed the excellent balance of the choir at its best was De Koven's inspiring setting of Kipling's "Recessional." One of Dr. Broome's compositions. "Crossing the Bar," was sung by Miss Mary Hallman, contralto. Other numbers by the choir were a series of Welsh compositions by Dr. Parry, "Sleep on, Beloved," "Jesus, Lover of My Soul," and "How Amiable Are Thy Dwellings." In these Dr. Broome showed the capacity of his choir in unaccompanied work, and he produced some delightful effects in pianissimo passages and fine shading. Mr. Tattersall played in masterly style two solo numbers on the organ, the first, "Pomp and Circumstance," by Elgar, which contains the familiar patriotic selection, "Land of Hope and Glory," and the second in two parts, a melody by Gluck, and scherzo in B flat by Wolstenholme.

* *

LARSEN VIOLIN RECITAL

MR. RUDOLF LARSEN, the talented solo violinist, gave his second recital, October 14th, in Toronto Conservatory Hall. His success was even more pronounced than on the occasion of his *début*. Circumstances being more favourable he played with increased breadth of style, elasticity and warmth of tone, and fluency of technique. His performance of the Paganini Concerto in D major was a brilliant virtuoso achievement, while his Schubert-Wilhelmj, "Ave Maria," was an impressive example of expression free from sentimentality, and consequently always appealing. Mr. Paul Wells played the accompaniments like the artiste that he is.

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ANNA PAVLOWA

PAVLOWA FOR NOVEMBER 14TH

THE forthcoming appearance at Massey Hall, afternoon and evening of Saturday, November 14th, of Mlle. Anna Pavlowa, the famous Russian danseuse assisted by a picked troupe of Russia's greatest ballet and solo dancers will be an event of unusual interest to lovers of the dance art, and the music art, for Mlle. Pavlowa dances to the music played by a complete and most exactingly competent symphony orchestra under the leadership of Mr. Theodore Stier. Mr. Stier has a reputation in the music and art centres of Europe as one of the ablest conductors of the day, and his direction of the famous Beckstein Hall Orchestra is almost too well-known to need comment.

Pavlowa's music is the most beautiful of the Russian classics. As interpreted by the orchestra under Mr. Stier's direction the music alone is a satisfying programme in itself. Added to this is Pavlowa's series of divertissements and ballets and her exposition of the modern society

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or ballroom dances which she has standardized and some of which she has originated at the request of social and club leaders of New York, and other leading cities. Novelty will be the keynote of Pavlowa's programme which is most comprehensive and alluring because it includes everything of a terpsichorean nature from the Grecian classics like the "Moment Musicale," the Russian classical ballets, interpretive numbers and the modern waltz, and other ballroom dances. Pavlowa is in a class by herself and her offering is an artistic treat.

M. Clustine, "the pet of Paris," M. Volinine, reputed the handsomest danseur classique in Europe, M. Warszinski, premier solo danseur from the opera house in Warsaw, Mlle. Stephanie Plaskowieczka, Mlle. Stansilava Kuhn and a host of others whose names are known wherever dancing is an art, will be in Pavlowa's supporting company.

The ballroom soiree will be a most interesting feature for it will be modern to the last degree. Costumes for this divertissement have been designed and executed by Paquin, perhaps the most famous gown-maker in the world. The setting is an exact replica of one of the most beautiful ballrooms in Europe. During the soiree Mlle. Pavlowa will not only introduce her own three new society dances, but she and her company will also demonstrate what she thinks is the proper way to dance in a ballroom. The soiree will be original to say the least and artistic, and graceful in every way. It will have a partciular appeal to those who like modern things. Remembering the "Gavotte Pavlowa," the public knows what to expect in Pavlowa's modern dances.

CANADIAN ACADEMY OF MUSIC

A VERY interesting violin recital was given by Mr. Arthur Ely, on Tuesday evening, October 27th. Mr. Ely is a member of the Faculty, and a pupil of Luigi von Kunits. The programme he offered was a severe test for any violinist. It included the Symphony Espanole, Lalo; Dramatic Concerto, Spohr; and the Ernest Concerto in F sharp minor. Mr. Ely by his excellent playing of these compositions showed a technical capability of a high order while his virile tone and artistic interpretation were equally noticeable.

The delightful singing of Miss Winnifred Lanceley, soprano, a pupil of Stanley Adams, gave a pleasant variety to the recital. She has an excellently trained voice of flexibility and brilliance.

Miss Vera Barstow, the brilliant young American violinist, has been visiting Toronto for several weeks revising her repertoire with her teacher, Luigi von Kunits, before starting her concert tours through the States. At the request of a number of friends she has arranged to give a recital in Toronto on Wednesday, November 18th. She will be assisted by Mrs. K. L. Zimmerman, the Toronto singer and pupil of Otto Morando.

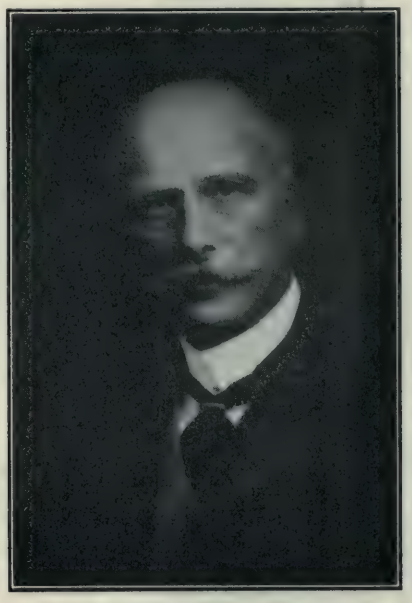
The Academy String Quartette, Luigi von Kunits, Arthur Ely, Alfred Bruce, George A. Bruce, will give the first of a series of six chamber music concerts in the recital hall on Wednesday, November 4th. The programme includes the Haydn G minor, Mozart B flat major, Beethoven G major, op. 18, No. 2.

Several modern compositions will be performed for the first time in Toronto during the series.

NEW HOME OF THE NORDHEIMER CO.

THE above illustration is a re-production of the new head office and warerooms of the Nordheimer Piano and Music Company, Limited, now under course of erection at 220-222 Yonge Street (North west corner of Yonge and Albert Streets, Toronto). The building which is to be six stories with a basement, will have a frontage of forty feet on Yonge Street and a depth of one hundred and ten feet on Albert Street, with beautiful display windows on both the side and front, as well as main entrances on each street. In addition to the head offices of the company, and show rooms for the piano, victrola, and sheet music departments, provision will be made for a large recital hall and a number of excellent studios. For upwards of three quarters of a century the "House of Nordheimer" has been located at their present address 15 King Street East, and will be one of the last of the old retail land marks of King Street to move up Yonge Street. The new building which will be one of the most handsome and commodious establishments in the city, will be much more conveniently located for the company's many patrons, as well as be in keeping with the character of business conducted by this illustrious old house, who not only manufactures the Nordheimer piano, an instrument which is an acknowledged favourite

with the profession, but who enjoy the honour of having continuously represented the Steinway, the world's greatest of all pianos, for over half a century. The new premises will be ready for occupation in the year 1915, which will fittingly celebrate the seventy-fifth anniversary of Canada's most distinguished music house, as the business was established by Messrs. A. and S. Nordheimer in the city of Kingston, Ont., in the year 1840.



ALBERT NORDHEIMER

President of the Nordheimer Piano & Music Co. and Consul General for the Netherlands

* *

"FALL IN"

"FALL IN" is the title of the great recruiting song, music by Sir Frederic Cowen, words by Harold Begbie, of which the *Globe* says "will probably bring as many recruits to the Empire's flag as his Scout song brought to the banner of Baden-Powell."

The War Office requested the managers of the principal variety theatres in England to include it in their programmes. It is published by Enoch & Sons (Anglo-Canadian Music Co., Toronto agents), for the benefit of the Prince of Wales' Fund.

We quote the third verse:—

How will you fare, sonny, how will you fare,
In the far off winter night,
When you sit by the fire in an old man's chair,
And your neighbours talk of the fight?
Will you slink away, as it were from a blow,
Your old head shamed and bent?
Or say "I was not with the first to go,
But I went, thank God, I went."

* *

NEW MUSIC

J. H. LARWEN, London, Eng. (Anglo-Canadian Music Co., Toronto agents), have published an arrangement and English version by Frederic Austin of the Belgian National Song, "Gallant Men of Liège." This song, written in 1790, is being sung to-day in every Belgian town and village. It is a splendid song of heroism and patriotism.

* * *

BOOSEY & COMPANY, Toronto and New York. —Five composers are represented for the first time in the catalogue of Boosey & Company in their new issues for October.

James Coleman, the first new-comer, is responsible for a song of great beauty which, not unlike Charles Marshall's now famous "I Hear You Calling Me," has an atmospheric appeal that strikes a responsive chord at first hearing. The story of its acquisition illustrates this: Mr. Boosey, while taking the waters of Buxton—one of England's noted springs—heard the bath attendant humming a melody which so impressed him that he could not resist asking its name. Finding that the song was a local publication, he got in touch with the composer and secured the rights of "All That I Ask", now submitted to Canadian song lovers for their verdict.

Elsie Marian Nye must be a nature lover as well as a creative musician, for her song, "The Rhyme of the Four Birds," shows not only an intimate knowledge of tone shading and colour, but abounds in clever descriptive touches.

"You Taught My Heart to Sing" is Arthur Rosse's sympathetic tonal interpretation of Edward Teschemacher's sentimentally refined verses on love. The fluency of the vocal phrasing is noteworthy.

A young American, Elmer Andrew Steffen, is responsible for a little encore gem entitled, "The Birth of Spring," in which the poignant verse of Charles Hanson Towne is admirably treated.

Edmund Yates has undertaken an ambitious task in setting to music in duet form "Six Songs of the Poets." The first here submitted, Shelley's "I Arise from Dreams of Thee," is so well conceived that its reception must assuredly warrant an early publication of the companion numbers.

The remaining vocal numbers are by composers whose names and works are already

familiar: Roger Quilter with a sixteenth century verse has given another little classic in "Amaryllis at the Fountain." Wilfrid Sanderson, whose prolific inspirations are becoming more and more widely appreciated, is represented by a "Bird Lullaby" which, it can truly be said, is one of the daintiest lullaby songs offered to music lovers in a long while. Edward Teschemacher's "When I Do Wrong" expresses in apt style the finer points of wisdom ever formulating in the mind of a child. On programmes of recitals for juveniles, this little "moral" song should be appropriate. "The Blackbird," by Fred. E. Weatherly, has many commendable features of interest. His treatment of the joyous spirit of the poem gives opportunity for a variety of effects and individuality of expression.

* *

DALTON BAKER'S RECITAL

Mr. Dalton Baker, an English baritone, who has joined the teaching faculty of the Toronto Conservatory of Music, gave a song recital, October 7th, in Conservatory Hall, which was received with genuine interest and enthusiasm by a critical audience. Mr. Baker, in a selection of German and English songs, displayed a voice of excellent vibrant quality, versatility of interpretation, and the results of admirable training and extended experience on the concert platform. It would be difficult to single out any number for special praise, all his selections having distinctive merit and character in the rendering. Mrs. Gerard Barton played his accompaniments with taste and judgment.

* *

CANADIAN DRAMATIC CLUB

Mrs. May Anderson Trestrail, director of dramatic art of the Canadian Academy of Music, may be congratulated on the meritorious production given under her management and instruction of W. S. Gilbert's delightful comedy "Pygmalion and Galatea" at Forester's Hall, on October 20th. Mrs. Trestrail took the role of *Cynisca*, in which her experience and talent as a professional actress showed to great advantage. Her stage action, elocution and interpretation were all of a high order. The amateur members of the club all reflected credit upon her coaching. Miss Francis Cieman as *Galatea* was engaging in personality and elocution, and Mr. B. A. Trestrail as *Chrysos* was capital in a free humourous presentation of his role, and Florence O'Connor as *Daphne*, the shrew wife of *Chrysos*, was pungent in her pourtrayal. Arlec Theakstrom as *Mimos*, Olive Budd as *Agesimos*, J. F. Simpson as *Pygmalion*, Dorothy French as *Myrene* and S. Cieman as *Leuceppe* filled in the cast with much merit.

NEW SONGS

Sir Frederic Cowen's great new song

"Fall In"

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Sir Edward Elgar's great Imperial song

"The Rule of England"

Jack Thompson's stirring march song

"The Call to Arms"

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"Hail King George"

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* *

Mr. Frederick Phillips, who for the past year has been teaching on the staff of the Hambourg Conservatory, has transferred to the Canadian Academy, where he will continue his class in singing and speaking.

* *

At the I.O.F. Patriotic Concert at Georgetown, Miss Violet Ruddy, a pupil of Mrs. Bradley, scored a great success. The Georgetown paper says:—"Miss Violet Ruddy excelled herself in her vocal numbers, which were heartily appreciated. As a vocalist Miss Ruddy has every prospect of a bright future."

* *

Miss Margaret E. Cross, the Canadian violinist of Vankleek Hill, Ont., who left home in June, 1911, and has since been studying continuously with Professor Sevcik, is warmarooned at Pisek, Bohemia, the summer home of her tutor. She has written under date of September 6th, to her father through the Canadian High Commissioner's office, London, that she is in good health, and not in any immediate danger.

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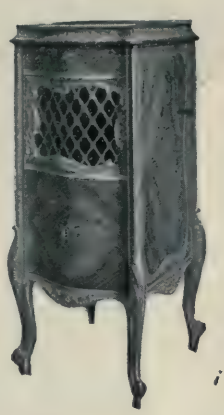

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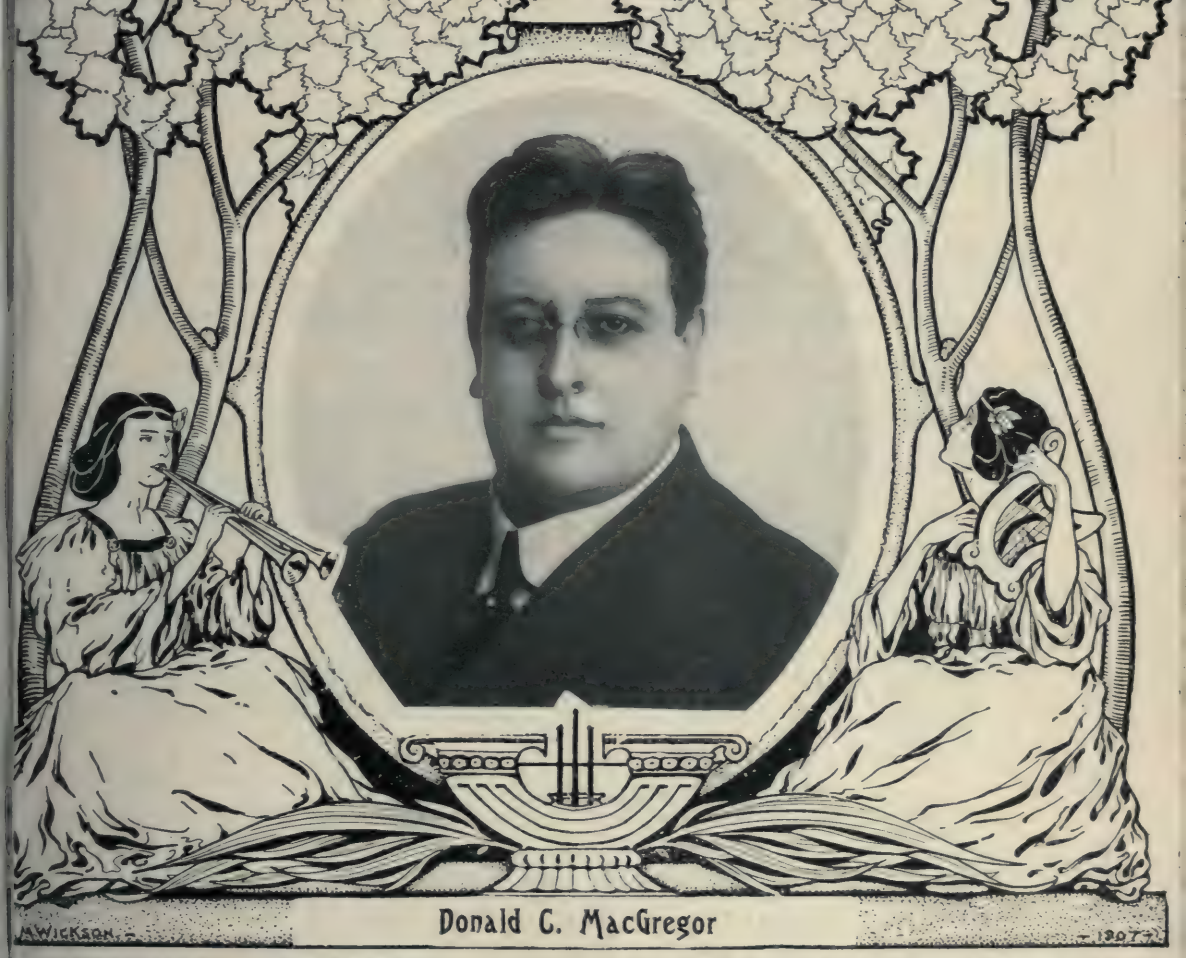

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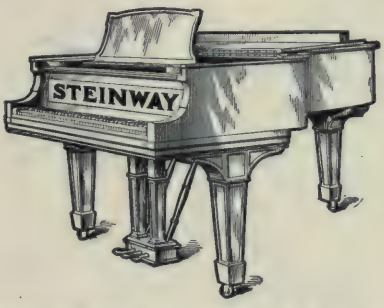

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E. R. PARKHURST, Editor and Proprietor

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VOL. IX.—No. 8 TORONTO, DECEMBER, 1914 PRICE, 10c. PER COPY. ANNUAL SUBSCRIPTION, $1.00.

DONALD C. MACGREGOR

DONALD C. MACGREGOR, whose portrait appears on our front page this month is one of the best known baritone soloists in Canada. Mr. MacGregor has a voice of exceptional smoothness and richness of quality while his singing is always marked by sincerity and artistic delivery. He was the baritone in the original Jessie Maclachlan company touring Canada. When the Irish Guards Band, of London, England, made their concert tour of Canada from the Pacific to the Atlantic, Mr. MacGregor was selected to accompany them as solo baritone. He toured the United States on several occasions with concert companies and filled a twelve weeks' engagement as soloist with the Inter-State Chautauqua Alliance in the States of Ohio, West Virginia, Pennsylvania and Michigan. Throughout Ontario he is one of the most popular concert attractions on the platform and his name on the bill-board means a packed house. His repertoire embraces oratorio, opera, Scotch, Irish and modern classical ballads of worth. Mr. MacGregor is director of one of the leading Presbyterian choirs in Toronto, that of Victoria Church, numbering sixty voices. He is director of the MacGregor studios and is recognized as one of the city's foremost teachers of voice production. His studios in the McCormack Building are most commodious and well appointed. Mr. MacGregor is an enthusiastic motorist, a member of the Rusholme Bowling Club and an officer in the Masonic fraternity.

* *

THE VICTOR PUBLISHING COMPANY of New York has sent us a copy of a new Lenten Cantata from the pen of Arthur Miller. Mr. Miller is a native of Toronto, and was formerly the organist of Carlton Methodist Church, although now a teacher of singing in New York City. The Cantata is entitled "Christ, the Sacrifice," and is inscribed to Dr. A. S. Vogt of the Toronto Conservatory of Music. The work has much dramatic power and beauty and is well within the reach of the average church choir.

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MUSIC AT THE CAPITAL

OTTAWA, *November 21st, 1914.*

W. SPENCE, organist of St. James' Church, Perth, was married at Winchester to Lillian Bengough, of Montreal. Mr. and Mrs. Spence spent a few days in Ottawa *en route* to their new home. Perth is indeed fortunate in acquiring two such splendid musicians, as Mrs Spence is not only a violinist of note, but as well has lectured with much success on Wagner and others.

Very little musically has occurred since my letter with the exception of Boris Hambourg. The Morning Music Club again gave their members and the public a great pleasure in hearing him in 'cello recital on Thursday morning, November 12th. His accompaniments were admirably played by Mrs. A. D. Cartwright, as were those of Mme. Marie Ricardi by Mrs. F. M. S. Jenkins. For the present the Music Club have abandoned their evening concerts, but will continue their fortnightly morning concerts, and after the New Year, Walter Hungerford, pianist, of Montreal, may be heard under their auspices.

The Orpheus Glee Club will give a concert early this month in aid of the Patriotic Fund. The Club are fortunate in have secured the services of Mrs Mulloy, wife of Blind Trooper Mulloy, of Kingston. Mrs. Mulloy, who has studied abroad, possesses a voice of great beauty and sings with great artistry has generously given her services during the coming winter in aid of the Patriotic Fund, a gracious act which is being quickly availed of. The Glee Club is now up to its full strength of sixty voices, and under the direction of Jas. A. Smith, is doing excellent work. Percy Kirby, organist of St. Paul's Church, is the accompanist.

Dr. Herbert Sanders, F.R.C.O., will for the second time give an organ recital in Convocation Hall, Toronto University, on December 1st. His programme will be: Scherzo and Finale (Symphony in G minor) Lemare; Concert Variations, Frederick Archer; Toccata in F., Faulkes; Fantasia on two English melodies, Guilmant; Triumphal Marche (Caracacatus) Elgar. Dr. Sanders has recently been appointed by the General Methodist Conference on the new Hymn and Tune Book Committee.

J. W. Bearden, organist of All Saint's Church, since coming to Ottawa, quite recently has instituted a series of organ recitals on the second and fourth Sunday of each month, an innovation which is much appreciated. His last organ recital had the following numbers:

Allegro Symphony in G Minor, Widor; Allegretto, Lemmens; Toccata, Callaerts; Sous les Bois, Durand; Pomp and Circumstance, No. 1, Elgar. Under Mr. Bearder the choir is keeping up its tradition of excellent singing and the music for Sunday next will be Communion Service Agutter in B flat, anthem "What are These," Stainer; Magnificat and Nunc Dimitio, Fairbrother; anthem "Crossing the Bar," Woodward Offertory, Souls of the Righteous, T. T. Noble. Mr. Bearden will also assume the direction of the Collegiate Orchestra Club.

A recent letter from England tells of Marie Hall's (now Mrs. Baring) proposed tour of Canada in March next when she will be supported by Edward Roberts, baritone, Dorothy Treseder, pianist. Unless the war shall have ended long before that I fear there is not the slightest chance of her coming to Ottawa. So many of our families are represented in the contingents that it has cast a gloom over everything in the way of pleasure.

Tivado Nachez, the famous English violinist, is a guest of Dr. and Mrs. C. A. E. Harris at Earnscliffe. It is to be hoped we shall have an opportunity of hearing the eminent artist before he leaves Canada.

The firm of Hurteau, Williams & Company have decided to close their Ottawa agency, and are now conducting a rush week closing sale. Mr. C. H. Bull, who has been manager for several years past, goes to Montreal to take charge of the head office. The Gramophone Company, of Toronto, will take over the premises now occupied by Hurteau Williams in the Booth Block.

It is very pleasant to learn that the comparatively recently formed firm of Orme Limited have already three times been obliged to enlarge their premises owing to their steadily growing business. Besides the Martin Orme piano which they represent here exclusively they also are agents for the Mason Hamlin pianos, and have recently placed a number of their concert grands. Their premises in the Booth Block are very attractive.

On Thursday evening, November 24th, the Ottawa Symphony Orchestra will give a concert in the Collegiate Institute Hall under the distinguished patronage of T.R.H. The Governor General and The Duchess of Connaught in aid the Belgian Relief Fund. Under the direction of Mr. Donald Heins the orchestra will play the dances from Henry VIII Suite, by Edward German, as well as the Mozart Symphony in G minor. Miss Mollie Bonar, a pupil of Mr. Heins, will play the Max Bruch violin concerto in G minor with orchestral accompaniment. The vocal soloists will be Miss Louise Baldwin, soprano, and Mr. E. E. Botten, bass. The latter will sing Mr. Heins' new song, "The Song of the Allies," which is said to be of much beauty besides possessing the necessary requisites to make it a popular marching song.

L. W. H.

* *

HYMNS FOR NATIONAL USE

A BOOK of twenty hymns and tunes for national use will be published early in November by Messrs. Stainer and Bell, London, England, and Messrs. Banks and Son, York, England, under the joint editorship of the Rev. W. H. Draper, M.A., and Dr. E. C. Bairstow, organist, of York Minster. The hymns, many of which are not to be found elsewhere, are arranged on the broad principle of giving expression to those varied devotional needs which arise when a Christian country finds itself suddenly plunged into a state of war. The very scanty provision for such needs hitherto made in our hymn books is a striking testimony to the long time of peace in which most of those books were compiled. Now that all is changed the congregations in our churches have felt a definite need of some new hymns to answer to the new situation. On the musical side Dr. Bairstow has drawn largely on the fine stock of well known old English tunes. Only where an irregular metre, or a very special purpose in the hymn seemed to demand it, have original tunes been composed. Alternative tunes of a well-known character have been suggested wherever possible. The price of the words only will be two pence, or six shillings a hundred; words and music, six pence.

* *

A LA BELGIQUE

NOBLE POEM BY PAUL DEROULEDE, THE FRENCH SOLDIER POET

AMONGST the many French poets who have found inspiration in the gallant deeds at arms of their countrymen, the late Paul Déroulède must ever take first place. A soldier himself, Déroulède, when writing his "Chansons de Soldats," had the advantage of an intimate knowledge of the French soldier's every day life in peace and war. He had fought and suffered for France. His patriotic enthusiasm, an enthusiasm which led him to pen so many beautiful lines of stirring verse, and which also led him, alas, in later life, to say and do not a few very foolish things, was heartfelt, based as it was upon a personal acquaintance with alike the nobility and horror of war and not any mere bookish knowledge of military life. He could

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and did cry "Vive la France!" as lustily as his brother poets; but for him the bloody field of war, the patient self-sacrificing heroism of the private soldier, the splendid patriotism of the French people in *l'année terrible* of 1871 were not only *choses vues*, but *choses vecues*. War for him had been something much closer at hand than it has been to so many who have perforce told merely a secondhand story. There have been poets whose songs of battles have been more subtle, perhaps more delicately chiselled. But Déroulède throws himself into the very heart of the French soldier. Fidelity to the scene, and vigorous presentation thereof, are ever more to him than laboured excellence of literary craftsmanship.—Francis Wilson in "The Triad."

In 1870 Belgium rendered aid not by arms but as a refuge for vanquished and wounded Frenchmen. One of Déroulède's noblest poems is that entitled "*A la Belgique*," in which the soldier poet offers France's thanks for the kindness shown her in her hour of defeat and sorrow:—

Salut, petit coin de terre
Si grand de bonté.
Ou l'on vous rend si légère
L'hospitalité.

Ou tout ce que l'on vous donne
Sourire ou pitié
N'a jamais l'air d'une aumône,
Mais d'une amitié;

Ou les amies si sereines
Ont les yeux si doux
Que les tourments et les haines
S'y reposent tous!

Salut, terre fraternelle
Ou tout m'a tant plu!
Peuple bon, race fidèle
Belgique, salut!

* * *

Que dans sa tanière neuve
Il protège Anvers,
Près de ces ports ou ton fleuve
Berce l'univers.

Que toujours impenétrable,
Intacte toujours,
Tu restes l'abri durable,
L'eternel recours!

Que Dieu sèche la main droite
Qui te frapperait;
Malheur a qui te convoite!
Mort à qui t'aurait!

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MUSIC AND PIANOFORTE PLAYING

Lecture by Professor Michael Hambourg at the University of Toronto

On November 19th, Professor Michael Hambourg gave an address on music at a musicale given by the Hambourg Conservatory at the University of Toronto.

After a few introductory remarks, he said:

What is music? Music is one of the arts over which the Muses presided, and that name specifically refers to that art which concerns sounds and their combinations.

It took centuries to develop music. Music went through many stages, of which the first was monophony presenting the tune only, and if one is to believe what is said by learned men, that stage lasted for about two hundred thousand years. The second stage was polyphony, presenting two or more melodies together, which is called contrapoint, and the last development which produced real modern music was the union of harmony and melody in a certain form which produced opera or musical drama, and symphonic music for orchestra. The last development of musical form or musical grammar, put music on the same level as a language. It has its own sentences, periods and accordingly punctuation, commas, full stops, semicolons and so on, which gave the possibility of expressing all the emotions of the soul as in language.

Up to the time of the development of musical form and drama, expression in music was unknown. The idea of expression was almost synonomous with loudness, "play skilfully with a loud noise" was a scriptural injunction which was almost always carefully observed. Even at the present day, a great majority of people look upon music as a combination of beautiful sounds which pleases the ear and sometimes sends the listener into a certain kind of trance, but music can be and must be more than that. It must be the expression of all emotions to the loftiest and deepest of the human soul. It is nearly akin to the art of the lyric poet or dramatist, with which it is so often allied. Of the actor or reciter, we fully expect clear annunciation, a resonant voice, modulation and colour of tone, variety of expression, imagination, a keen sense of the meaning and emotional value of whatever he presents. Of the performance in music we need expect no less. The piano especially, as its full name pianoforte implies, glories in an immense dynamic range, making it a marvellously potent means of expression, in many ways equivalent to that of a full orchestra. Franz Liszt, a Hungarian, and Anton Rubin-

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stein, a Russian, first showed to the world the possibilities of the modern piano. To express themselves fully they evolved a new technique, far more virile than anything known before. They introduced the new hand position, a trifle more difficult to learn, but vastly more effective than the old, new ways of playing chords and melodic tones, a more sparkling staccato.

Anton Rubinstein with his brother Nicolas founded that great Russian piano school of which Leschetizky is the most famous living master. They worked out a method by which not only the technique but a large part of musical understanding and a great emotional power might be acquired by pupils with moderate talent. The Russian school of music in general and pianoforte playing in particular differs greatly from that of western Europe. While the latter developed chiefly under the influence of church organ playing, the former developed solely under the influence of the opera, the orchestra and the stage, the churches there being devoid of organs. Organ playing and piano playing differs in that the organ is not wholly dependant on the performer for its effect. The construction of the organ is far too mechanical to afford any opportunity for emotional and individual demonstration. The piano on the other hand depends exclusively on the individual touch which gives all means for the interpretation and expression of the different moods and feelings of the composer and performer. The new technique proved itself so far superior to the old, that young people of fifteen or sixteen often show its skill, which they could have hoped to attain only at mature age, if ever—under the old method. Anton Rubinstein, the founder of the Russian School of Piano Playing, was the embodiment of what may be called true expression in piano playing. He was a great man with a great individuality interpreting the poetry of other great men. There was a great amount of individuality in his work and he played as he felt at the time—and, of course a great artist has the right to variety of moods. Anton Rubinstein would never repeat himself in his performances; even if he encored pieces at a concert he would play them quite differently. In that way again the interpreter of music has the privilege of the actor. Take several celebrated actors of the day, and give them the role of *Hamlet* to play, each one will do it quite differently, and even each of them would do it differently every time—and such is the case with the musical interpreter. The public performer who gives the same interpretation every time is like a mechanical machine and such interpretation has no

artistic value. Peter Tschaikovski, the great Russian composer, as conductor, after a second performance of a new symphony which he composed, and in which he gave quite a different rendering, was asked by his friends which of his performances was the correct one, the first or the second. His answer was "I don't know myself, very likely next time you will hear a quite different interpretation, as my interpretation depends on my mood." The composer if he is not himself a public performer, may be the first person to mar his own composition. It is told about the classical German composer, Johannes Brahms, who was a great composer, but a very moderate performer, that he made such a failure of one of his most beautiful piano concertos, that for twelve years nobody dared to touch it but the success of the same concerto was overwhelming when at last it was performed by the great pianist, Eugen d'Albert, and since then every artist of great repute plays it..

* *

MUSICAL FESTIVAL ASSOCIATION

THE Ontario Musical Festival Association, which was organized in London, Ontario, during the spring and summer of this year, promises to be of great benefit and uplift generally to students of all kinds, whether vocal or instrumental. The constitution and by-laws of the association have been framed on broad and comprehensive lines, ever bearing in mind the immense scope and range of practical usefulness that an organization of this nature must eventually attain in a province so large in territorial extent and possibilities of musical culture. This very fact of territorial extent has made organization a somewhat difficult feature, as, although the London gentlemen responsible for the organization were anxious to obtain help and assistance, particularly from the larger centres of Hamilton and Toronto, and, although such has been promised, still it was difficult to induce gentlemen to travel any distance for the purpose of attending organization meetings, consequently the great task of launching a successful first series of competitive festivals rests on the devoted heads of the few enthusiasts in the immediate vicinity of London. The gentlemen who have taken in hand the work for this year are: Colonel the Honorable Sir J. M. Gibson, K.C.M.G., hon. president; Colonel the Honorable Sir Adam Beck, C.B., hon. vice-president; Canon L. Tucker, D.D., president; Judge A. D. Hardy, vice-president; W. S. Dingman, vice-president; J. H. C. Woodward, general secretary; John Pringle, treasurer; Chas. B. Hunt, George McCormick, C. R. Somerville, A. Talbot, and Lieut.-Col. Wm. Gartshore, members of the Board of Management; A. D. Jordan, C. E. Wheeler and F. G. Killmaster, members of the Executive Committee. The above list of the officers of the association, although large of itself, is supplemented by organizing secretaries in each local centre who are also members of the Executive Committee. Many prominent musicians throughout Ontario have accepted the appointment as organizing secretary and the general secretary is hoping to hear from others, and will assist in the work of organization in their local centre. The promoters of the association after consideration have decided to go ahead with the work of arranging for the 1915 series of competitions in spite of the fact of the present war on the principle of "business as usual," and it is hoped that their spirited efforts will receive general support and commendation. The Executive Committee have lately been discussing the advisability of holding the competitions at local centres rather than at one centre in each year, owing to the fact of the cost of transportation of choirs for any considerable distance tending to be detrimental to attendance at one centre. Interested parties with ideas on this question will confer assistance on the Executive if they will kindly communicate their views on this point to the general secretary. It has been argued that at any local centre where there are sufficient entries to warrant the expenditure, the adjudicators could visit such local centres in rotation and concurrently with the main location for the annual competitions. The same adjudicator would, of course, judge every entry in any particular class and award the winners. Another suggestion is to have eliminating competitions at local centres and the winners of such compete at a main centre each year. The schedule of competitions on which work is now being done will provide for one or other of the above suggestions, and is to be printed and in the hands of members of the association by December next, so that all suggested amendments and additions should be communicated to the general secretary without delay. The main series of competitions for 1915 will be held in London, owing to the fact of the work for the first year being mostly arranged by gentlemen in that locality. The annual general meeting for 1915 will be held at the same time in London, and it is hoped that some other city may by that time have sufficient interested musicians and layment to take up the work and arrange for the 1916 series of competitive festivals. The idea of the promoters is that the organization, being a provincial one, it devolves upon musicians all over the province taking up the work in turn, and it is considered that the main centre should

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be a movable one each year, and with a comparatively new set of officers for each successive series of competitive festivals. It is understood that in Hamilton already a strong organization is forming to take over the work next year if it is decided on that city for the second series of festival competitions. The Executive Committee are in correspondence with eminent adjudicators of experience and high standing for every kind of entry is being provided for in the list of competitive classes, in order that the first series shall be of such a nature, and on such broad lines as to make the institution of the association a permanent one and a success from the outset. It is hoped that the efforts of the promoters will be widely approved and that musicians in local centres will in their turn take up their share of the work and thus assist and co-operate in arranging for a large and representative gathering in London in May of 1915.

* *

BELGIAN FUND CONCERT

BERLIN, ONT., *November 19th.*

THE benefit concert given under the auspices of the Berlin branch of the Belgian Relief Fund Committee in the Star Theatre on Wednesday evening was an unqualified success. It was a musical and literary treat of the highest order, and the large and critical audience showed its appreciation in no unmistakable manner.

The evening's programme was arranged by Mr. Geo. H. Ziegler, of the Berlin Conservatory of Music, and he has been the recipient of enconiums from numerous sources expressing appreciation of his efforts and the excellent manner in which the participants acquitted themselves.

The concert marked the initial appearance of the Berlin Conservatory Symphony Orchestra composed of thirty-eight pieces. Notwithstanding the fact that the orchestra is of recent organization and composed largely of young but promising artists the debut was pleasing in a marked degree and decidedly encouraging. The excellent manner in which the classical selections and the accompaniments were rendered reflected great credit upon the director, Mr. Ziegler. It is a foregone conclusion that another valuable musical asset has been provided for the city in the formation of the Berlin Symphony Orchestra.

The total receipts amounted to about $142, and after defraying expenses the sum of about $90 will be netted for the Belgian Fund.

* *

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The musical season has re-opened, but the name of one distinguished Canadian artiste is conspicuously missing, for death has cut short a wonderful and prolific career.

The subject of this sketch, the late Miss Jessie Caverhill-Cameron, was born and educated in Montreal. After careful preliminary training under her mother, Miss Caverhill-Cameron when only nine years of age became the pupil of Emiliano Renaud. Later she took up her studies with Mr. R. O. Pelletier, Montreal's most efficient professor of music, whom Miss Caverhill-Cameron modestly gave most praise for the wonderful success she attained. In 1907, she won the H. C. Scott Scholarship at McGill Conservatorium of Music, but declined acceptance on account of the encouragement of Mme. Carreno and the favourable criticism received from both the French and English press, who were not slow in showing their appreciation of the delicate young girl who with her distinct personality, characterized by an absence of any sentimentality, gave renderings so artistic and polished as showed her to be an artiste of rare ability and merit. Shortly afterwards she placed herself under the celebrated Hungarian Rafael Joseffy in New York. This renowned master has always referred to her as "his most brilliant pupil."

In 1910, Miss Caverhill-Cameron's first recital in Windsor Hall was a splendid success. Later in Montreal and Quebec she was engaged in concert with Mme. Paulina Donalda and shared in the hearty appreciation of the audiences. In the same year a large and discriminating audience of music lovers pronounced her recital in the capital city a decided triumph.

In 1911, Miss Caverhill-Cameron gave another very successful recital in Windsor Hall, Montreal, and also scored a success in a recital executed for the Nordheimer Company. Immediately after in company with her aunt, Miss Caverhill-Cameron left for Europe, where she studied with the great French master, Raoul Pugno in Paris, and later with Dr. Paul Lutzenko in Berlin. Before leaving New York she played for Modest Altschuler, the conductor of the Russian Symphony Orchestra, the finest symphony orchestra on the continent. Mr. Altschuler not only expressed himself as charmed with her playing but wished to engage her to play as soloist with his orchestra on her return from Europe.

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On her return from Europe, Miss Caverhill-Cameron again went to New York for a final course with Joseffy. Failing health—the result of devotion to her art—compelled her to return to her home in Montreal. After a few months rest she again decided to concertize and in April, 1913, gave a recital in Ottawa which delighted an enthusiastic and select audience. She was no longer hailed as a promising artiste for in the fullest sense her powers had reached the level of the virtuoso—she was a genius. Even at her young age she had climbed to a height of excellence where none had reached before.

During the summer months Miss Caverhill-Cameron went to the country, but her ambitious nature would not allow her to rest. By autumn she had six different programmes memorized for a series of recitals which she had intended to give in Montreal during the winter. She had also been engaged to tour the Canadian cities with Miss Kathleen Parlow later on in the season. In December her health gave out again and from then on she gradually grew weaker until she passed peacefully away, January 17th, 1914.

Nearly a year has passed, and no one has appeared to fill her place in the realm of Canadian music. In a short career she has accomplished what others have endeavoured to do in a life of many years. But then Miss Caverhill-Cameron was an artiste. Her playing came from the heart which gave it an emotional charm and vivacity that is born in the player and cannot be accomplished by training. Her audiences were always captivated by her merit of playing, simplicity of style and appealing personality; the press criticized her favourably because they also were aware of her ability; her masters adored, and praised her because they recognized in her the real artistry which made her talent distinctive. In view of her triumphs, the concensus of opinion of musicians of the highest rank and the favourable criticism by musical critics we must call Miss Caverhill-Cameron a wonderful pianiste. Had she been spared, no doubt Canada would have been further honoured by compositions from her daughter for improvising was a distinguishing feature of her great gift. Music lovers will miss her wonderful interpretations and a large circle of friends remain to mourn her loss. But her energetic and heroic life was not lived in vain for Miss Caverhill-Cameron has not only won fame at home and abroad, but she has set a very high standard of excellence in Canadian music.

DR. TORRINGTON HONOURED

At High Park Avenue Methodist Church a very successful banquet was given by the choir and some of their friends in honour of Dr. Torrington, the organist and choirmaster, the occasion being the celebration of the distinguished conductor's birthday. After an elaborate supper, prepared by the ladies of the choir, a musical programme of considerable merit was given by the younger members of the choir, ably assisted by the accompanist, Miss Marion Porter, and revealed talent of a high order. Mrs. Torrington gave an illuminating and intensely interesting account of the organization and work of the National Council of Women, and detailed in a delightful manner the events at Rome during her visit there as a Canadian delegate this past summer. She said the name of Canada was enthusiastically received by all the delegates, showing the high regard in which our nation is held by the older nations of the world. Mr. Colbeck, the chairman of the Musical Committee, congratulated the choir and the leader on the high standard of music regularly rendered, and emphasized the importance of having music that was always worthy. Even though a musical composition were simple it should be dignified, and the sentiments expressed should be in keeping with the music. Such music always prepared a congregation for the effective reception of the truth delivered from the pulpit. In response to a toast, "Our Leader," Dr. Torrington gave a few amusing incidents of his earlier career in music, and in well-chosen words expressed the thanks of Mrs. Torrington and himself for the kind, sympathetic support and encouragement given by the minister, choir and congregation generally, which showed a lively appreciation of the work he has been striving to accomplish in the west end of the city. Rev. R. J. Treleaven, the pastor, congratulated the leader on the success which has attended the choir under his management, and all present joined heartily in wishing him many happy returns of the day.

* *

MARK HAMBOURG WELCOMED

The home of Prof. Michael Hambourg, the eminent solo pianist, Sherbourne Street, welcomed a very congenial company, who came at Mrs. Hambourg's invitation to greet Mr. Mark Hambourg, who was in town for a few days. At tea in the afternoon a few of those present were: Lady Falconbridge, Mrs. Douglas Young, Young, Mrs. Warrington, Mrs. Parkyn Murray, Mr. and Mrs. Alan Sullivan, Mrs. R. S. Williams. Mrs. Barron, Mrs. J. E. Elliott, Mr. and Mrs. Frederick Mercer, Mr. and Mrs. Farnum Barton, Mrs. A. W. Austin, Mr. and Mrs. Edward Chadwick, Mr. and Mrs. Edmund Faulds, Mrs. Frank Macelcan, Mr. Fred Mackelcan, Mrs. Moore, Mrs. Perry, Miss Perry, Mrs. W. R. Johnston, Mrs. Norman Allen, Profesor Mavor, Mr. Arthur Hees, Mr. and Mrs. Stanley Adams, Mr. and Mrs. A. H. C. Proctor, Miss Dorothy Stevens, Mrs. Frank Langmuir and Miss Gagnier. Signor Morenzo sang several numbers during the afternoon. In the evening a great many people sought the charming old house, which looked lovely with ferns and flowers, its chatelaine and her two gracious young daughters again ready with their hospitable greetings. Music filled the hours between 8 and 11, one of the numbers being the Brahms quintette, played by Mr. Mark, Mr. Jan and Mr. Boris Hambourg, Mr. Max Selinsky and Mr. Von Kunitz. Among the guests were Dr. Vogt, Mr. Siegfried and Madame Lavoie Herz, Mrs. Von Kunitz, Mr. and Mrs. George Dixon, Miss Falconbridge, Mr. and Mrs. W. O. Forsyth, Miss Forsyth, Miss Zollner, Mr. Loudon, Miss Marie Strong, Mr. Paul Wells, Mr. Paul Hahn, Mr. E. R. Parkhurst, Mr. W. F. Tasker, Dr.

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HICKS-LYNE—GRACE SMITH

THE joint recital of Miss Winifred Hicks-Lyne, soprano, and Miss Grace Smith, solo pianist, on November 23rd, at Foresters Hall, achieved a brilliant success. Half of the proceeds of the concert were given to the War Relief Fund. The collaboration of the Misses Winifred Hicks-Lyne and Grace Smith was a felicitous union. Miss Hicks-Lyne has developed in beauty of voice, catholicity of expression, and finish of technique since she came to this country from England, and her singing last evening made a conquest of an audience that could claim the right to give a critical verdict. Miss Hicks-Lyne in her first number, the Mozart "Voi Che Sapete," gave an interpretation that had the charm of the spontaneous ,frank, clear Mozart style, free from affectation and delightfully clean-cut in execution. And in her second number, the Handel "Air d'Emira," she revealed charm of voice and flexibility in the florid divisions. The Reverie, by Reynolda Hahn, was impressive in interpretation and the "Minuet de Martini," by Weckerlin, was full of lightness and fantasy. Later in the evening she gave numbers by Tschaikovski, Strauss, Grieg, Brahms, and English songs by Healey Willan, Elgar, Cyril Scott, and Nevin, with a sympathetic grasp of the mood of the compositions. Miss Grace Smith, who is well known as an exceptionally gifted pianist, won a triumph that equalled that of the vocalist. In her first group of numbers, the Mozart Fantasia in D Minor and the Larghetto, were noteworthy for serene beauty of mood, delicate tracery of the ornamental passages, and shaded gradations of tone. The Paradies Toccata, which followed, was a feat of velocity of execution that always preserved clarity. Miss Smith's subsequent numbers were two Chopin nocturnes, and valse and etude, which were beautifully played, the nocturnes being distinguished for poetry of interpretation and delicate shading of tone. Mr. Healy Willan played the piano accompaniments with exceptional sympathetic subordination to the inspiration of the soloists.

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IS MUSICAL DIRECTOR

MAX SELINSKY, the Russian violinist, has been appointed musical director at the Garden Theatre.

MUSIC IN HAMILTON

The Misses Gertrude and Victoria Stares Win a Brilliant Success in Recital.

So far the leading musical and society event of the season in Hamilton was the recital given in the I.O.D.E. Temple on November 17th, by the Misses Gertude and Victoria Stares, two

Miss Victoria Stares

exceptionally gifted singers, who have returned after a course of vocal training with Mme. Evangeline Florence, a noted teacher of London, England.

The wide-spread interest taken in the recital may be inferred from the following list of the patronesses of the event: Mrs. John S. Hendrie, Mrs. P. H. Alexander, Mrs. Samuel Barker, Mrs. S. Balfour, Mrs. St. Clair Balfour, Mrs. Cyrus Birge, Mrs. H. Burkholder, Mrs. F. F. Backus, Mrs. Baldwin, Mrs. Norman Braden, Mrs. (Dr.) T. H. Balfe, Mrs. H. M. Bostwick, Mrs. (Bishop) Wm. Clark, Mrs. John Crerar, Mrs. P. D. Crerar, Mrs. Wm. Carey, Mrs. C. E. Counsell, Mrs. E. A. Colquhoun, Miss Cummings, Mrs. Chas. E. Doolittle, Mrs. (Rev.) D. R. Drummond, Mrs. W. R. Davis, Mrs. Sydney Dunn, Mrs. J. J. Evel, Mrs. E. J. Fenwick, Mrs. (Rev.) Geo. Forneret, Mrs. Fred. Gates, Mrs. S. O. Greening, Mrs. C. T. Grantham, Mrs. (Dr.) Gerald Glassco, Mrs. F. S. Glassco, Mrs. J. G. Gauld, Mrs. J. T. Gillard, Mrs. (Dr.) H. S. Griffin, Mrs. Wm. Hendrie, Jr., Mrs. George Hope, Mrs. Gordon Henderson, Mrs. J. F. Harper, Mrs. F. J. Howell, Mrs. Thos. Hobson, Mrs. (Rev.) F. E. Howitt, Mrs. (Rev.) Beverley Ketchen, Mrs. J. A. Kennedy, Mrs. R. A. Lucas, Mrs. (Rev. Dr.) S Lyle., Mrs. Geo. Lowe, Mrs. (Dr.) Heurner Mullin, Mrs. W. R. Mills, Mrs. Edwin Mills, Mrs. C. R. McCullough, Mrs. (Col.) J. R. Moodie, Mrs. (Col.) J. I. McLaren, Mrs. (Dr.) S. A. Morgan, Mrs. Josephine Onderdonk, Mrs. (Dr.) Ingersoll Olmstead, Mrs. T. H. Pratt, Mrs. (Rev. Dr.) Renison, Mrs. (Dr.) Geo. S. Rennie, Mrs. George Rutherford, Mrs. R. A. Robertson, Mrs. W. E. Sanford, Mrs. Wm. Southam, Mrs. (Rev.) W. H. Sedgwick, Mrs. (Canon) Sutherland, Mrs. David Thompson, Mrs. W. A. Wood, Mrs. Fred. Walker, Mrs. H. J. Waddie, Mrs. Frank Waddell, Mrs. (Dr.) James White, Mrs. J. M. Young.

The Misses Stares made no mere *success d'estime*, but won a pronounced verdict of critical approval. Their selections which embraced a wide diversity of styles, were rendered with taste and refinement. The sisters having been trained by one teacher, evidence similarity of voice and finish of execution. They have very attractive soprano voices, clear and true throughout the compass, the production is exceptionally free and easy without a trace of rigidity and their

Miss Gertrude Stares

intonation is refreshingly accurate. Miss Victoria Stares made a conquest of her audience with her first group of numbers. The Veracini "Pastorella" was delightfully dainty and delicate, the old English song, "Shepherd, Thy Demeanour Vary," and Geo. Munroe's "My Lovely Celia," were charming in phrasing and oratorical point. Other notable numbers sung with artistic finish and equal excellence by Miss Victoria were Schubert's "Margaret at the Spinning Wheel," Carey's "Pastorel", Lambert's "Flower Song," Cyril Scott's "Lullaby," Sydney Homer's "Ferry Me Across the Water," and Novello's "The Little Damozel." Miss Gertrude Stare's duplicated the success of her sister. With a very slight difference of *timbre*, her voice is equally appealing, her phrasing equally symmetrical, her intonation equally correct, and her interpretation always expressive. One may specially mention her "Elizabeth's Prayer," Wagner, "My Sweet Repose," Schubert; "Fallen Leaves," an impressionist sketch by her brother, H. A. Stares, and the three songs by Liza Lehmann, all of which evidenced artistic taste and finish.

One must also praise the Handelian number "Lusingte pari care" for the dainty and clear-cut execution of the florid passages, as also the "Wake Up" by M. Phillips, for its brisk lightness of touch. The accompanist was Mr. W. B. Hewlett, which is equivalent to saying that all the soloists were most sympathetically and effectively supported at the piano.

The assisting artist, Madge Murphy, added materially to the attraction of the concert by her violin solos. Miss Murphy, who brings a sympathetic, elastic tone from her instrument, rendered the Schubert "Serenade," and the Goldmark "Aria" with sustained dignity of style and purity of intonation. She gave a brilliant performance of Kreisler's "Valse," and a dainty rendering of Hubay's "Zephyr", the scintillating delicacy of the staccatti and harmonics being specially noteworthy.

Angelo M. Read's Recent Compositions

David's Lament, Cantata (Voices and Orchestra), Schirmer.
It Is Finished, Cantata (Lent), H. W. Gray Co. (Novello).
Song of the Nativity, Cantata Brevis (Christmas), Schirmer.
Nearer My God to Thee, Solo, H. W. Gray Co. (Novello).
I Need Thee Every Hour, Solo, C. F. Summy.
A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

NOTE.—The Editorial and Publishing Office of Musical Canada is now at 14 Metropolitan Apartments, Queen St. East, Toronto.

CECIL FANNING CONCERT

THE musical public are indebted to the enterprise of Dr. Gutzeit and Mr. J. P. Schneider for bringing back to Toronto on November 19th Cecil Fanning, the great song interpreter.

There was a very appreciative audience, who were sensitive to the emotional and oratorical art of the singer. Mr. Fanning has the faculty of making a just mean between the value of the musical contents of a song and the expressiveness of its words and sentiment. In this respect, he may be classed with Bispham, Plunkett Greene and Henschel. In his first group he gave representative operatic arias by Montoverde, Gretz, Verdi and Massenet, covering a period of more than two hundred years, but which happily illustrated the unity of true melodic style and grace. These Italian numbers were sung with vocal charm and significance of expression. His second group was devoted to Russian songs, two by Rachmaninoff and one by Rimsky Korsakoff. The "Song to India," by Korsakoff, was a beautiful exposition of refined and yet characteristic charm. The Rachmaninoff songs commanded respect and interest—interest that would no doubt be increased by acquaintance. Mr. Fanning's great success of the evening was in Loewe's ballade, "Edward," his interpretation of which was a vivid dramatic exposition of the gruesome story of the song, and also a finely adjusted vocal effort in contrast A welcome novelty was found in two songs by our Toronto musician, Dr. Gutzeit, a setting of Goldsmith's "The Gift," and his satirical "Elegy." These numbers, accompanied by the composer, evoked enthusiasm. Mr. Fanning's final group consisted of numbers by Sidney Horner, Chas. Willeby, Maude V. White and Arthur Whiting, which revealed his versatility in interpreting English song. Encores were numerous. Mr. Fanning's accompaniments, with the exception already noted, were played by Mr. Turpin, whose sympathetic collaboration has had much to do with the success of the vocalist.

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TORONTO CONSERVATORY OF MUSIC

THE winter term at this institution opened on November 10th with satisfactory attendance and general settling down to serious study for the rest of the academic year. Wednesday evening, November 25th, was the occasion of a violin recital in the Music Hall by Mr. Rudolf Larsen, a member of the faculty who has in a short time created a highly favourable impression in our midst as a technical and interpretative artist of genuine endowments. The programme opened with Bach's Suite in E minor, rendered in sound classical style, and was followed by Vieuxtemps' D minor Concerto, a mixed group of shorter pieces and Sarasate's characteristic "Habanera," all executed with the ease, authority, and sympathetic *verve* of a true artist. Miss Mona Bates was the very efficient accompanist and the audience numbered many connoisseurs and lovers of the violin.

A recital by pupils of Mr. M. M. Stevenson was given Saturday evening, November 28th, when an attractive programme of standard selections, solo and concerted, was well rendered before a large audience, Miss Beatrice Prest, pupil of Mr. Frank E. Blachford, contributing several violin numbers. Mr. T. J. Palmer's organ recital, December 5th, was a well attended and interesting function, further notice of which must be held over. The musical director, Dr. A. S. Vogt, delivered the opening address before the Women's Musical Club, president, Mrs. George Dickson, at the first meeting for the present season on the afternoon of December 3rd, when the concert hall was filled to capacity and the doctor's remarks very much enjoyed. The String Orchestra under Mr. Frank Blachford is working industriously in anticipation of several delightful programmes to be presented later, and the School of Expression is equally enthusiastic over prospects of Shakespearian revivals during the winter. Many interesting recitals and lectures are booked for the present month in the concert hall, and in every respect the institution is maintaining its usual high level of industry and usefulness.

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CANADIAN ACADEMY OF MUSIC

A MOST successful vocal recital was given by Miss Leila Auger, Miss Winnifred Lanceley and Mr. Tandy McKenzie, all pupils of Stanley Adams, assisted by Miss Doris Robins, violiniste, a very clever young pupil of Luigi von Kunits. Especial interest was evinced in this the first appearance of Mr. McKenzie at the Academy. He has a beautiful tenor voice of an exquisite quality and with additional training and ex-

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perience will undoubtedly develop into a first class artist. Miss Auger and Miss Lanceley confirmed the excellent impression which they had already made at previous recitals.

The orchestral class conducted by Luigi von Kunits is making very satisfactory progress. The music for study this season includes suites by Bach, Volkman, Fuchs, Tschaikowski, and Victor Herbert.

An interesting course of free lectures on musical theory, ear training and general musicianship is being given by Mrs. M. E. Grove, Mus. Bac.

The ensemble classes, which have been made a distinctive feature at the Academy, are continually growing larger and show gratifying results.

The fortnightyl Saturday afternoon recitals have re-started for the season and are proving both popular and educational.

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CHURCH CHOIR APPOINTMENTS

Miss Nellie McNeil has been appointed contralto soloist of Centennial Methodist Church, and Mr. C. W. Dengate, baritone soloist, Bloor Street Baptist Church. Mr. Harry Barron has been filling the position of baritone soloist in Central Methodist Church during the past two months. All of the above singers are pupils of Mr. M. M. Stevenson, Toronto Conservatory of Music, and organist and choirmaster Bloor Street Baptist Church.

Miss Vera Sanderson has been appointed soprano soloist of Parliament Street Methodist Church Choir. Miss Sanderson is a pupil of Mrs. Bradley.

Miss Ada M. Shields, pupil of Stuart Barker, has been appointed soloist for Third Church of Christ, Scientist, Toronto, for the coming year.

Miss Iola Elder has been appointed contralto soloist of Erskine Presbyterian Church. Miss Elder is a pupil of Miss Edith M. Parker of the Canadian Academy of Music.

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HAMBOURG PUPILS' RECITAL

The Hambourg Conservatory of Music announces three pupils' recitals at the Foresters Hall on December 12th, January 9th, and 23rd respectively. These concerts will serve to present the results of the well-known Hambourg methods in piano, violin and cello departments. The vocal side will also be represented. The orchestra under the direction of Max Selinsky will assist at the third recital. For invitations apply to the secretary, North 2341.

ZUSMAN CAPLAN

Among the leading musicians in Canada there are few, if any, whose rise has been so rapid and phenomenal as that of Mr. Zusman Caplan, the gifted young violinist who is so well and favourably known. Born in Russia in the same district that produced the great Elman, Mr. Caplan has no doubt been gifted with the same order of talent as his countryman. At an early age it was evident that Mr. Caplan had the ear marks of becoming a musical genius, performing astonishing results as a child. At the age of fourteen he emigrated to Canada, making his home in Toronto, where he soon made himself prominent in the profession, and to-day Mr. Caplan is recognized as one of Canada's foremost violinists. Having studied the three great schools of the violin, the Belgian, Russian and German, he is therefore well qualified as an instructor. The successes of many of his pupils are a tribute to his ability as a teacher. Some of his pupils are gaining great prominence in the musical world. His last pupils' recital was a distinct success and proved quite a revelation to his many friends. He has also surprised the followers of music by his ability as conductor when he directed an orchestra for several seasons which would have been creditable to a musician many years his senior. It is perhaps as a soloist where Mr. Caplan is best known to music lovers. He is a valued member of the Toronto Symphony, and he has appeared at many recitals throughout Ontario. He has performed before royalty and some idea of Mr. Caplan's playing may be gathered from the following press critics:—

Toronto *Globe*, "Mr. Caplan showed himself an accomplished performer on his chosen instrument."

Brantford *Courier*, "Mr. Caplan's playing was the best ever heard at the Brantford Conservatory."

Brantford *Expositor*, "Mr. Caplan's recital was the best yet. Should he ever come back, there ought not to be a hall large enough to accommodate the crowd."

Hamilton *Herald*, "His playing was perfect, his tone wonderful."

Owen Sound *Times*, "The treat of the season was Mr. Caplan's playing."

Brampton *Conservator*, "Never before have Brampton people heard such playing, and such artists are seldom heard outside of Massey Hall."

Toronto World, "Mr. Caplan played with a masterful technique and beautiful tone colour."

The Mail and Empire, "Mr. Caplan displayed great flexibility of bowing and a wonderful

ZUSMAN CAPLAN

technique, also great warmth in his interpretation."

The Berlin *Press*, "Seldom has an artist here made such an impression with the audience."

These only represent some of the favourable impressions Mr. Caplan always leaves behind. He seems to play into the hearts of his audience. His masterful playing coupled with his pleasing personality have always resulted in Mr. Caplan's reappearance. He has played before such artists as Dr. Pachmann, Elman, Ysaye and many others. His repertoire includes all the greatest works known to violinists and it may be truthfully said that he is one of very few violinists in Canada who presents such difficult numbers on his programmes.

Many times his musical colleagues have asked him why he gave such difficult numbers when he might not so exert himself by playing less difficult numbers, but he believes in giving his audiences an instructive programme as well as one above the average.

GOURLAY PIANOS

IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

The "Old English" style (here illustrated) finds favor with people of refined taste, for it is a piano above criticism in the beautiful simplicity of its exterior, and possesses a charm and sonority of tone, and perfection of mechanical excellence that equals the best pianos of the world.

GOURLAY, WINTER & LEEMING

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Mr. Caplan has shown surprising ability in mastering the most difficult numbers in short order where many artists spend considerable time.

This season, as previous seasons have been, will be a very busy one for Mr. Caplan. Arrangements are pending for his appearance in Cleveland, Rochester and Buffalo and other cities in the United States and Canada. His pupils' recital will also be watched with a great deal of interest, and to accede to the request of his numerous friends, it is Mr. Caplan's intention to give a recital in Toronto during the winter. In future Mr. Caplan will receive pupils at his private studio, 184 Palmerston Avenue, Toronto, Ontario.

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HAMBOURG CONCERT SOCIETY

THE Hambourg Concert Society opened their fourth season with a successful concert at Forester's Hall on October 27th, before a large and representative audience. A special feature of the programme was the Bach Concerto in D minor for two violins played effectively by Messrs. Jan Hambourg and Max Selinski. Boris Hambourg played the Volkmann violoncello concerto in A minor and Jan Hambourg contributed three short violin solos with their accustomed success. Mr. Geo. Dixon, the vocalist of the occasion, was given an enthusiastic demonstration for his singing of the "Pagliacci" aria.

The second concert was given November 24th with equal satisfaction to the audiences. Miss Brenda Macrae was the vocalist and was given an appreciative welcome. The concerted work was the Schubert Quintette in A major.

The third and final concert is announced for January 19th.

MR. ARTHUR E. SEMPLE was flute soloist at the entertainment of the Dickens Fellowship Players in Brampton last month. The *Conservator* of November 12th said:

"It is many years since a flautist has appeared here in a concert programme, and Mr. Arthur Semple was enthusiastically recalled after playing a medley of patriotic airs that aroused the audience and caused them to hear his second number with sincere pleasure and enjoyment."

* *

VIOLIN RECITALS

ON November 18th in the Canadian Academy of Music, Miss Vera Barstow, the gifted violinist, gave a very attractive recital, once more revealing a sympathetic tone and brilliant technique. The assisting vocalists was Mr. K. L. Zimmerman, soprano, who was very favorably received.

Mr. Rudolf Larsen gave his third violin recital in the Conservatory of Music Hall, November 25th. He surpassed his previous successes, winning enthusiastic applause. His great technical achievement was in the Vieuxtemps Concerto in D minor. His *genre* numbers were delightfully played.

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The choir of Christ's Church Cathedral, Hamilton, H. A. Stares, Mus. Bach., choirmaster, gave a musical service of intercession Sunday evening, November 22nd. The choir, which numbers sixty, rendered anthems and choruses in the most effective manner. The soloists were: Miss Theo Seavey, Mr. E. Bruce, and Mr. Walter Peacock.

THE members of the 91st Highlanders' Band of Hamilton, H. A. Stares, Mus. Bach., bandmaster, are attending to practices on the average forty-five and fifty strong weekly. They are also attending the parades of the regiment in a like manner. It is understood that the parades will be kept up throughout the winter months. Mr. Josh Gee, snare drummer, Mr. Arthur Jackson, and Mr. Andy Patterson, members of the 91st Highlanders' Band have gone to the front. Gee, who is a reservist, returned to his regiment in Scotland, and was at the front until wounded, he was taken back to England, returned again to the front and has now been disabled and returned to England, and is in the University Hospital, London. Jackson is with the first Canadian Contingent on Salisbury Plain, and Patterson is with the second contingent who are now encamped at Toronto Exhibition Grounds. H. A. Stares, Mus. Bach., bandmaster of the 91st Highlanders' Band, has composed a song entitled "Fallen Leaves." The words were composed by Mr. John Steven, manager of the Bank of Toronto in Hamilton, and an officer of the 91st Regiment. The Band of the 91st Regiment Canadian Highlanders will start a series of Sunday evening concerts in the Lyric Theatre, Hamilton, commencing Sunday, November 29th for the balance of the season.

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NEW MUSIC

BOOSEY & COMPANY—New issues for November comprise nine songs and an intermezzo for piano. In accordance with their recently announced policy four of the numbers are by native composers.

C. Linn Seiler is a rising young musician not unknown to musical circles and his first association with the catalogue of Boosey & Company is made through a very pretentious song entitled "A Burst of Melody." Dedicated to and specially composed for Miss Alice Nielsen, it is constructed on lines that will appeal to the singer of culture seeking a song of big calibre with full sweeping tonal range and effective enharmonic changes. Though difficult in character it has vocal possibilities that will reward any artist giving it serious study.

"I Adore Thee," by Frederick Knight Logan, is a well written song with a captivating waltz refrain having just those elements of melodic construction which make a song popular without being cheap.

Josephine McGill, the third new composer, is doubly endowed in that she has a more than ordinary gift of melody and a most fitting sense of suitable accompaniment with which to clothe it. "Duna" is a song that stirs the heart-strings and plays on the emotions without disturbing the serenity of either.

"The Proposal" is by Herbert Ralph Ward, a young composer whose style of expression is as welcome as it is original. The theme, though old, is presented in a way that will appeal to all lovers of expressive contrasts.

The skeptical view publishers necessarily develop in examining the numberless songs brought before them hardly tends to provoke great enthusiasm, but in "Moonland Dreams," by Eric Coates, Boosey & Company feel they are offering a most interesting, melodious and soulful song. Aside from the actual melody which is in itself a chain of carefully wrought links of pure musical fancy, the accompanying harmonies are entrancingly beautiful examples of what may be accomplished in tonal balance and interchanging chord relationship.

Vernon Eville, one of our newer successful song writers, has advanced both his art and his reputation by giving us an optimistic song of spring entitled "Mating Time." This number shows great musicianship and has all the joyous atmosphere and harmonic freshness associated with a delineation of the season when with all creation two souls become one.

Distinctive vocal qualities and sound constructive musicianship are the salient points of interest in Edward Beverley's grateful love song, "Into My Heart." There are exceptional opportunities for an effective rendering of the deep sentiment in the pure poetry of the verse, and carefully phrased *nuances* of expression are indicated with such clarity that the song will almost sing itself.

The remaining two songs are "Weep You No More," a sweet and tender song of consolation, by the well-known composer Roger Quilter, and "Danny Boy," Fred. E. Weatherly's adaptation of an old Irish air. The latter number is a great favourite with, and figures prominently on the programmes of, Mr. Dan Beddoe, the popular Welsh tenor.

M. WITMARK & SONS, New York, issue a sacred song, "Let Us Have Peace." The song has been sung by Madame Schumann-Heink, and is peculiarly "a propos" of the present war situation in Europe. The words are by George Graff, Jr., the writer of the well-known song, "Teach Me to Pray," and the music is by Ernest R. Ball. A feeling of deep devotion permeates the entire song, both as regards the words and music. The second movement is especially grateful with its beautiful, flowing

melody in the key of the first remove. It returns to the original and closes with a quiet prayerfulness which is most effective. Miss Irene Symons, the soprano soloist of Bloor Street Baptist Church, sang it at the morning service on Sunday, November 8th, in such an artistic and devotional manner as to create general congratulatory remarks as regards both the singer and the song.

Nordheimer Music Company, Toronto—"Love's Tribute," song, with words by Myrtle Corcoran-Watts and music by W. O. Forsyth.

In this song the composer has employed a very rich and modern harmony and an elaborate piano accompaniment to support a straightforward and vocal melody. The result is satisfactory alike to singer and to pianist. It is primarily a recital song, as its difficulties put it beyond the range of the average amateur. But when this art song is properly interpreted by a singer and an accompanist who can do justice to the composer's finely felt work, it cannot fail to impress a cultured audience.

Messrs. Enoch & Sons, London (Toronto, Anglo-Canadian Music Co.), have a very attractive list of new songs this season; the following selections are worthy of the serious attention of vocalists and teachers. "Pluck This Little Flower" is one of Landon Ronald's most successful inspirations, the words being written by the Hindu poet, Rabindranath Tagore. Madame Melba and John McCormack have included it in their repertoire. Other songs of unusual interst published by this firm are, "Love is Divine," and "Rise Beautiful Dawn," by Jack Thompson; "Chimes," and "I Love Your Voice," by Elsa Maxwell; "I Looked Out Into the Morning," Herbert Goldstein; "Little Red House on the Hill," Edmund LaTouche; "A Deep Sea Chantey," by Russell Wargrave.

Messrs. Metzler & Co., London, Eng. (Toronto, The Anglo-Canadian Music Co.), have just issued a most important work entitled, "Lieder in English," of which the first sixteen volumes are now ready. These are marked at 50 cents each, and Thematic lists may be obtained. The sixteen volumes are by the great Schubert, Schumann and Brahms, with English words by Hermann Klein, and marks for interpretation by Emil Kreuz.

The object of this edition of Metzler's mastersongs is thus cited:

1. To provide the artist or student with a selection from the choicest vocal masterpieces of the great composers, each bearing—in addition to all the original indications—such interpretative signs, marks of expression, variations of temp, etc., as are either hallowed by tradition or in accord with the readings adopted by the most famous Lieder-singers.

2. To encourage the singing of these beautiful songs by English-speaking vocalists, professional or amateur, in their own language and that of the audiences before whom they appear; for which purpose it has been thought advisable to furnish each song with a new English version, written not only so as to preserve the notation and rhythm of the original, but with some reasonable regard for its sense and meaning, and above all, in smooth, flowing, "singable" English verse.

The fulfilment of the first of these objects should help to secure an invariably intelligent and correct rendering. By the aid of the second it is hoped to foster an increasing pride in the use of our glorious language, clearly and properly pronounced, as a means for augmenting the love and the popularity of songs which have long since achieved immortality.

Cyril Scott: two songs, "Evening Melody" and "A Prayer." Elkin & Co., London.

The poem of the first is by the composer himself, and that of the second by Charles Kingsley. In the pianoforte parts of both we get for the most part atmosphere rather than music in the ordinary sense of the term: the chords often changing—imperceptibly like the colours of clouds at setting sun.

The Anglo-Canadian Music Co., are showing a large and varied stock of Christmas songs, Christmas anthems, and carols. Choir leaders would do well to get in touch with them.

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JOINS CONSERVATORY STAFF

Mr. Dalton Baker, well known as an eminent singer and teacher, has been added to the vocal staff of the Toronto Conservatory of Music. Mr. Baker's many triumphs on concert and oratorio platforms in England during recent years have won for him the personal friendship of many of the most famous of living composers and conductors, with whom he was frequently thrown into contact. His recent local recital stamped him as an artist of the first rank. Whether in the best examples of old or modern English songs, or the lieder of Schumann, Schubert, Wolf, Brahms and Strauss, Mr. Baker's great talent and fine versatility were constantly in evidence.

GENIUS AND TALENT

By Angelo M. Read

Buffon said, "Genius is nothing but an especial talent for patience."

Schumann said, "The talent works, the genius creates."

We should prefer to say,—God creates—man discovers!

We prefer to believe that man's genius discovers what God creates.

Talent is various, and of wide range, and in rare cases, it reaches over the border line, even into the realm of genius.

We constantly find this in music and words that have a perfect union, such as the folk-song.

We believe there is a musical setting waiting for every fine pœm that exists, a setting that is wholly satisfying.

This is true of the music that remains with us and our children throughout the generations.

Every pœm, therefore, has its counterpart in music, that is, its affinity, which makes for a union that is complete in itself, and inseparable. He who discovers this happy union is the composer who best brings to mankind the knowledge of what already exists, but has heretofore remained unknown.

It remains, therefore, for man's genius to couple, or unite these arts into a perfect alliance.

Man must be inspired in order to do this.

From whence then does this inspiration come?

Does it not have its origin in God, Himself?

Is it not given to man to speak "Ex Cathedra" in art? We answer it is! God, therefore, creates poetry, and music, and, the inspired man discovers them, and makes them fit into the lives of others.

God is the creator of all things, "In the beginning God created the heaven and the earth."

Columbus discovered America, but he did not create it, nor did Morse create the electric telegraph, but he did invent it! From these premises we conclude that every note and chord in music that Wagner used already existed. It was Wagner's great genius that discovered the underlying principles and psychic relationship of the sister arts, that enabled him to focus music, painting, and poetry into one indivisible whole.

We should, therefore, be satisfied to vouchsafe to God the sole title of Ccreator and to leave with Him the word create, as His sole prerogative. We affirm, it is man's genius that discovers what God creates, therefore—God creates—man discovers!

NEW SONGS

Sir Frederic Cowen's great new song

"Fall In"

Officially adopted as the recruiting song of the British Army.

Sir Edward Elgar's great Imperial song

"The Rule of England"

Jack Thompson's stirring march song

"The Call to Arms"

Edward St. Quentin's inspiring song

"Hail King George"

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* *

Messrs. Rushworth & Dreaper of Liverpool have sent us a copy of their year book for 1914-15 and its contents of 100 pages are most interesting and instructive. For the citizens of Liverpool and environments and also for those from anywhere who expect to be in that city a copy is valuable and Rushworth & Dreaper will send one to anyone on application. The contents are most comprehensive; including a calender, concert dates ahead, plans of the seating of St. George's Hall, and every Theatre and smaller hall, lists of artists, list of teachers, etc. Send for one and mention Musical Canada. No Charge.

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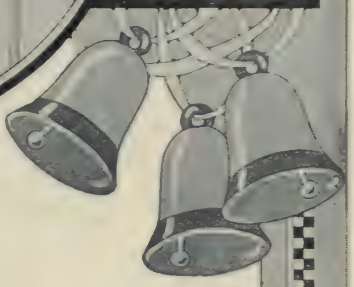

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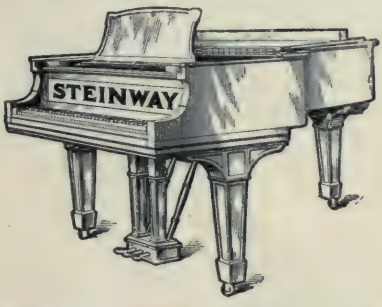

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MAGGIE TEYTE

THE portrait on our front page is reproduced from a special and recent photograph of Miss Maggie Teyte, the famous English soprano, who will be soloist at the National Chorus concert, January 19th.

Miss Teyte is repeating this season in the United States the triumph that her magnificent voice won for her in every large musical centre last year. She is now engaged on her concert tour, which will probably be enlarged on account of the abandonment of the opera season by the Philadelphia-Chicago Grand Opera Company. She has already appeared in Boston and Baltimore, having been the soloist in the fifth Peabody recital in the latter city. Of her performance *Musical America* said: "A diversified programme was presented, and in a group of Debussy songs the singer made her deepest impression. These songs were sung with fine expression, beautiful nuance, and a remarkably pure tone."

THE NEW YORK THEATRES

FOR several seasons past it has been the fashion to say that the theatre has never known so bad a year, but measured by all known standards it is pretty safe to say that it could not possibly be much worse than it is in the latter part of the year of our Lord nineteen hundred and fourteen. Only the demoralizing effect of one of those German siege guns that we read so much about could possibly shatter the palace of amusement more thoroughly than it has been shattered already—and the end is not yet. In New York City many plays manage to keep enough of the breath of life—meaning money—in them to keep alive; a few are rampantly healthy, but of the majority one can not be optimistically hopeful. So far as the road companies are concerned General von Kluck's retreat after the battle of the Marne was a glorious victory in comparison to the utter rout which sends most of them scurrying back to New York, and their hall bedrooms. Some managers have not risked sending out any new productions, and those

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managers, if they are economical, and eat at Child's and dairy lunches for the remainder of the season, may be able to open up business in a small way next year.

But to return to the plays in town, there is "The Law of the Land," for instance. This is another Geo. Broadhurst hit. Broadhurst is becoming a habit on Broadway. He registers at least one bull's eye per season, and success is not spoiling the quality of his work in the least. On the contrary, he is writing better plays each year. The 48th Street Theatre housed "To-day" last season, and that is one of the few plays that is making a big hit on the road this year. "The Law of the Land" is now at the same house and has scored equally. Like Broadhurst's other plays it is not only entertaining and well written, but has a first class theme. In this case it deals with the story of a woman who, driven frantic by the threats of a cruel, neglectful husband to thrash her little son, after he has discovered that the father of the boy is another man who really loves her, shoots him, and with the aid of the dead man's secretary, tries to pretend that he committed suicide. When the police find that he could not possibly have shot himself, her lover, in order to save her, tries to take the blame for the crime, persuading her that it is best for the boy's sake. But when he is about to be led away by the police she breaks down and begins her confession. She tells the police inspector how her husband seized a dog whip with which to thrash her son "within an inch of his life;" how he ignored her threat to shoot. And the inspector, who has, a few minutes before, telephoned home to ask how the new twins are progressing, finishes the story by telling how the revolver fell from her hand and was accidentally discharged, killing her husband.

It is a difficult theme to handle, in as much as it is difficult to gain the sympathy of the audience for a woman who has not only been untrue to her husband, but has added insult to injury by shooting him as well. Broadhurst has succeeded brilliantly, however, and logically, too. He has mixed with his melo-drama a riot of humor and comedy that relieves the tenseness of the story, and his characterization is admirably drawn. The cast is uniformly good. Julia Dean plays the part of the wife who causes all the trouble, and while at times she is a little over-strenuous she strikes the proper key, judged as a whole. Milton Sills, as the lover, has added another laurel to his wreath. He is an actor with much poise, and has vocal attractiveness. Edward Fawcet, as the good natured police inspector, has a small but telling role which he plays with skill. It looks as if "The Law of the

Land" would be at the 48th Street Theatre for some time.

That a woman seldom forgets her first girlish affair of the heart, even though she afterward marries happily and settles down to the routine of a wife and mother, is the theme of another Belasco hit which is running at the Belasco Theatre with Leo Ditrichstein as star and adapter of the play. The wife, who has a high-strung, jealous lawyer for a husband, but one who is much in love with her, withal, sees in a restaurant a foreigner whose face she recalls as a Russian who was a youthful flame of hers. When they get home the husband reproaches her for having glanced in the man's direction several times during the meal. The wife denies ever having known the man, but eventually admits the charge and tells the husband the whole childish story, showing him a letter which the Russian wrote her before he sailed for home, years before. The husband laughs at the letter, in which the writer has promised to return to her some day, either as a great soldier, a great artist, a great statesman or a tramp, if needs be. The wife sits before the fire, dreaming of the past, and the entire second act is devoted to the visualizing of the romantic return of her quandam hero in each of the four characters which he has suggested in his letter. This act gives Ditrichstein a splendid opportunity, which he is not slow to make the most of, creating four different and distinct types, each one of which he plays with consummate skill. The sentimental heroics and exaggerated romanticism of her feminine imagination is excellently portrayed.

Several of the singers at the Metropolitan Opera House have managed to get not a little advertising and glory out of the war. By joining the colours for a few weeks in some capacity, or doing something for one of the parties concerned, and then getting wounded conveniently, or taken prisoner, or just finding it expedient to leave for America the press agents have been provided with considerable material for first class stories. For instance, there was the pretty little yarn about Maurice Renaud, the great French baritone, walking into the office of the Minister of War in Paris and asking to be sent to the front as a private. Later reports have it that he has won promotion on the field, which either corroborates the first story or speaks well for the tenacity of his press agent. However, it is quite conceivable that Renaud would live up to these reports, as any body knows who has come in contact with him.

And in the meantime the season at the Metropolitan is progressing admirably. The productions are fully up to the standard of past years in every respect. A few new comers have been added to the list, and most of them are valuable. Several excellent German singers have been brought into the ranks during the past two seasons, and they have helped materially in improving the performances of the German operas in the repertory. Again Mme. Ober is here, for instance. She immediately took her place among the favourites with her first appearance last season. She is the possessor of one of the most glorious contralto voices it has ever been the pleasure of our opera goers to listen to, and she is an excellent artist and actress as well. Miss Elizabeth Schumann, a stranger to New Yorkers till this year, is a soprano with impossible high notes at her command—impossible in the sense of seeming to be inhumanly high, and remarkably pure in quality. At a recent performance of "Der Rosenkavalier," that remarkable work of Richard Strauss (the most prejudiced anti-German during these war times must acknowledge the greatness of such works as this), these two, together with Mme. Frieda Hempel and a thoroughly good cast gave a truly great interpretation of the work, which, by the way, despite its complexity has become a real favourite with opera goers.

French, Italian, German and Russian operas have established beyond a shadow of doubt the attitude of neutrality adopted by the Metropolitan authorities.

The Century Opera Company has finished its brief season in New York, and has gone West, where opera is rather scarce this year. Philadelphia, Chicago, Boston—they are all suffering and the Century Company is trying to fill the gap as best it can.

At the 44th Street Theatre, Andreas Dippel, formerly manager of the Chicago Opera Company is presenting an opera comique entitled "The Lilac Domino." He has secured a capable cast, a very good chorus and orchestra, and appropriate settings for the work, and has made a fair success. While the work is pretty, and contains some moments of real beauty, it is not so far above the average as to set a new standard in comic opera for this city. Miss Eleanor Painter, the prima donna, and Mr. Douthitt, the baritone, have won a real personal success by their splendid singing. A former Montrealer, Mr. Louis Burke, a tenor, and a brother of Mr. Edmund Burke, is appearing in this production.

It would seem that America is to be a haven for English actors out of jobs on account of the war. Good, bad and indifferent they flock here. Mrs. "Pat" Campbell in Shaw's "Pygmalion," Miss Terry, with their own companies, have been with us, and the casts of many of the Broadway

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* *

NATIONAL CHORUS CONCERT

DR. ALBERT HAM and the Executive of the National Chorus of Toronto, announce the engagement of Miss Maggie Teyte, the brilliant young English prima donna soprano, as assisting artist at their twelfth annual concert in Massey Hall, January 19th, 1915, the entire net proceeds to be donated to Red Cross purposes. In view of the present war conditions, the programme will be of a semi-patriotic nature, including the national airs of France, Russia, and England, Miss Teyte having consented to take the solo parts in "La Marseillaise" and "Rule Britannia," which will be sung in the original harmonies. The Russian National Anthem will also be among the choral numbers.

Miss Teyte's programme will include the following numbers:

1. Aria—"Depuis le jour," (Louise) *Charpentier.*
2. (a) "Priere pour qu'un enfant ne meurt pas" ..... *Fevrier.*
   (b) "Chevaux de Bois" ..... *Debussy.*
   (c) "J'ai pleure en reve" ..... *Hue.*
3. (a) Drink to me only with thine eyes" ..... *Johnston.*
   (b) "To Daisies" ..... *Quilter.*
   (c) "An Open Secret" ..... *Woodman.*

The choral programme will also be marked by the inclusion of many numbers of great musical interest, among which are some especially fine unaccompanied works in the rendering of which the National Chorus has attained a national fame. Among these are Bruch's "On Jordan's Banks" and Coleridge-Taylor's "Seadrift," (repeated by request), and other numbers are Elgar's "Weary Wind of the West" and "Death on the Hills."

The National Chorus has again been recruited to its full strength of over two hundred voices, and its performance in Massey Hall on November 3rd was a striking evidence of its present ability to maintain the high standard of musicianship achieved in the past twelve years. Under the present conditions, it represents in the highest degree the Imperial sentiment now predominant in the public mind. In keeping with this idea for which the chorus has always stood, the executive has decided to donate the entire net proceeds of this year's concert to the Red Cross Fund.

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JOHN McCORMACK gives no evidence of waning popularity. On December 4th, he sang in Massey Hall to an audience that gave receipts of $4,876. On the 6th he sang in Chicago at a matinee, the receipts being $6,050. In Toronto he aroused, as usual, fervid enthusiasm. He rendered a welcome programme with a singularly appealing, suave method of singing, with a caressing inflection in his voice in sentimental moments, and, as a rule, he sings to English words, so that American and English audiences can follow his expression and understand what he is singing. The assisting solo artist was Donald McBeath, violinist, whose playing, artistic in poise and with a sympathetic quality of tone, won the critical approbation of the audience. Mr. Edwin Schneider, at the piano, played the accompaniments with taste and judgment.

* *

ERNEST SEITZ'S DEBUT

WHEN Ernest Seitz, the young Canadian pianist, makes his first professional appearance in Massey Hall on January 20th, he will face a most critical audience with one of the most exacting programmes ever given in Canada—or anywhere else. Mr. Seitz understands that he has assumed a huge responsibility, but he knows also that when he went to Europe three years ago to study with Lhevinne, the Russian tutor, it was either for a career of teaching or of concertizing with the piano. He has chosen the latter. According to Lhevinne's plans, which the war prevented him from carrying out, Seitz was to have played a series of tours, beginning this fall in the chief music centre of Europe, including Paris, London, Amsterdam, Berlin, Leipsic and a number of other places. These appearances were to have been all with great world orchestras on the same footing as that accorded to great artists.

In choosing Toronto as the place to make his premiere, Mr. Seitz recognizes that there is in Toronto the musical appreciation that gives the young artist scope for his talents. He has won his place among young world artists by great ability, untiring industry, unflagging ambition and a long term of splendid tuition. His two first teachers in Canada when he was a growing boy were R. S. Gladwyn and Donald Herald, A.T.C.M. Afterwards he put in seven years with Dr. A. S. Vogt who graduated him into the stage, where a course in Europe under a tutor so renowned as Lhevinne was the only way to the goal of an artist career.

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A Bach Prelude and Fugue; the 8 Etudes Symphoniques of Schumann; the Chopin Sonata in B minor; and the Schulz-Evler arrangement of the Blue Danube Waltz, by Strauss.

Mail orders are already being received from people who are coming from points outside of Toronto to this interesting premiere. A large list of subscribers has been received along with a splendid list of notable patrons. Special terms have been made for students in conservatories, schools and colleges. And the recital on January 20th promises to be not only a musical, but a very popular event. This will be the first piano recital of the season in Massey Hall. A very attractive booklet has been issued, sketching the career of Mr. Seitz since he began his studies in Toronto. Those who are present at the recital on January 20th, will recall the event in after years as a matter of Canadian musical history.

* *

MENDELSSOHN CHOIR CONCERTS

THE Executive of the Toronto Mendelssohn Choir announce that, owing to the prevailing conditions brought about by the war, the festival cycle of five concerts usually given annually, has been postponed until a more favourable time. In the meantime, however, it is proposed to give several miscellaneous concerts, without an orchestra, during the season, at which the choir's contribution will consist principally of unaccompanied choruses—a form of the art in which the society has gained and still maintains an international reputation.

The first of the concerts of this season will be held on the evenings of Monday and Tuesday, February 1st and 2nd next.

The prices of reserved seats will be $2.00, $1.50, and $1.00, according to location, and the net proceeds will be divided between the Red Cross and Belgian Relief Funds.

The choir, which has never attained a higher efficiency than at present, nor rehearsed with greater enthusiasm, will present two programmes of a cappella and other numbers by Wm. Byrd (sixteenth century), Antonio Lotti (seventeenth century), Rachmaninoff, Gretchaninoff, Tschaikovski, Bruckner, Grieg, Sibelius, Hegar, Gounod, Dr. Walford Davies, Percy Pitt, Healey Willan, Granville Bantock, Sir Edward Elgar, and others, including several brilliant arrangements of British National Hymns for double choir.

Two world-renowned soloists, viz., Senor Pablo Casals, of Madrid, Spain, generally conceded to be the greatest living 'cellist, and Miss Tina Lerner, the brilliant young Russian pianist,

who is one of the most magnetic personalities before the public to-day, will be heard in solo and concerted selections at both concerts.

Subscribers will by ballot be permitted to purchase tickets in the following order:—

Class A—Subscribers to $2.00 seats for two concerts and to single concerts in the order named.

Class B—Subscribers to $1.50 seats in the same order.

Class C—Subscribers to $1.00 seats in the same order.

Subscribers are asked to designate the concerts for which they desire seats, and every effort will be made by the committee to provide for them. In the event, however, of the subscriptions for any one concert exceeding the seating capacity of the hall, those subscribers who, by the chances of the ballot may have been excluded, will be permitted to purchase tickets for the other performance, provided seats are available.

The first subscription list will close on Tuesday, January 12th, 1915. Letters from out-of-town patrons of the society will receive personal attention if addressed "The Secretary, Mendelssohn Choir, Toronto."

* *

NO PRUSSIAN COMPOSERS

(From the *Yorkshire* (England) *Post*)

Most people, I suppose, realize that the warlike ambitions of the German Empire are concentrated in the kingdom of Prussia, and that in this, as in other matters, there is far from being sympathy between the northern and southern States, in most of which a Prussian is hardly a persona grata. But I doubt if it is generally realized how marked the distinction is when we come to consider the music of Germany. As a matter of fact, not one of the great German composers was a Prussian. Bach, Handel, Wagner, and Schumann were Saxons (Bach was born in the little State of Saxe-Weimar); Mendelssohn and Brahms were born in the free Hanseatic city of Hamburg; Beethoven, of Dutch extraction, was born at Bonn, on the Rhine, which did not become Prussian till many years after he had left it for Vienna; Weber, born at Eutin, in the Duchy of Oldenburg, was of an Austrian family; Gluck and Richard Straus belong to Bavaria; Haydn, Mozart and Schubert were Austrians (the first being strictly a Croatian); Spohr was born in the Duchy of Brunswick. Berlin can, indeed, boast of one successful composer in Meyerbeer, but without going so far as to adopt the description of this musician as "a Jew banker to whom it occurred to compose operas," or the strongly adverse judgments of Schumann, Mendelssohn and others who anticipated the general verdict of musicians, it cannot be said that Prussia has much reason to be regarded as a centre of musical culture on the strength of this one very doubtful name.

* *

MUSIC AT THE CAPITAL

Ottawa, *December 20th, 1914.*

The "Messiah" will be given in St Andrew's Church by the choir of forty-two voices, on Sunday evening, December 27th, under the direction of Mr. J. Edgar Birch. The soloists will be Miss D. Ferguson, soprano; Miss E. Hinchcliffe, contralto; Mr. J. Parkinson, tenor; B. Salmon, bass.

Miss Elsie Keefer, of Toronto, a pupil of Miss Hope Morgan, who is always heard with much pleasure, sang delightfully at the concert of the Morning Music Club.

Guy Maingy (Mr. Sopra), an Ottawa musician, who has been singing in opera in London for several years past, was at the outbreak of the war in Munich, and had no little difficulty in getting back to England. He was several times arrested as a spy and his golf sticks were confiscated as new inventions of warfare. He is now in barracks at Oxford with a corp made up of University, Eton and Harrow students.

Reinhold von Warlich, the famous lieder singer, who was last year a guest of Their Royal Highnesses for sometime, had intended visiting Canada again this winter, but the war will prevent. In a recent letter he says: "The war over here has naturally upset all my engagements and plans. I have volunteered for the French ambulance service. Two half brothers of mine are fighting on the Russian side, both young officers. In spite of my pronounced German ideals I have not the slightest sympathy for the German cause. Their militarism and brute force policy laid down by the iron Bismarck will be their downfall. We are at our country place near Paris. Everything is very quiet. All young men have gone to the front. Their departure was a thing never to be forgotten. No boasting, no speeches, just quiet determination. A fine race. I am gardener for the present planting winter vegetables. Times will be hard."

During his visit Mr. von Warlich gave recitals both in Montreal and Ottawa, under the patronage and in the presence of Their Royal Highnesses, the Governor General, The Duchess of Connaught and Princess Patricia.

In aid of the Belgian Relief Fund we are promised concerts by Miss Ursula Lawrence,

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soprano, and Madame Lichtenburg, the Danish pianist, in the Chateau Laurier early in January, and later one by Madame Donalda. All the seats for the former have already been sold.

Another patriotic concert was given in the Chateau by Mrs. Lorne Mulloy, soprano, and the famous English violinist, Tivadar Nachez. It was attended by Their Royal Highnesses and H.R.H. Princess Patricia. After the concert a beautiful water colour by Princess Patricia was auctioned off, the purchaser being Col. J. W. Woods who gave $175 for it bringing the proceeds of the evening up to $300.

The next concert of the Morning Music Club will be held on January 8th, and will be a piano recital by Walter Hungerford, of the McGill Conservatorium of Music, Montreal. Mr. Hungerford was organist of St. Paul's Church here before going to Montreal and a very enthusiastic reception awaits him.

Our musical firms all report an unusually good Christmas sale of pianos.

The directors of the Choral Society in view of the general depression have decided not to give their usual series of two concerts this winter. Early in February they may give a patriotic concert, with local talent under the society's conductor, J. Edgar Birch.

A concert by the string section of the Ottawa Symphony Orchestra in the Collegiate Institute on the evening of November 23rd, was the occasion of giving a first hearing to Mr. Donald Heins' new song, "Song of the Allies." It is not often one essays to write both words and music, but in this case Mr. Heins has succeeded admirably, judging by the fervor with which it was received at the concert, and the splendid advance sales. The concert was in every way a success and netted $675 for the Belgian Relief Fund.

Tivadar Nachez who has been a resident of Ottawa for the past few months has left for New York to take up permanent residence. During his visit he and his charming wife made a host of friends who will be glad to hear of their return.

Mrs. W. H. Brunel, organist of the first Congregational Church is resuming the musical services she gave last year, one each month, during the winter. With a choir of thirty voices and an instrumental soloist the services have been made most attractive as is evidenced by the large number who availed themselves of the opportunity. At the last service, November 29th, the principal numbers were "Pilgrim's Chorus," Wagner's "Come Unto Him," Gounod cantata, "Bethlehem;" Maunder, violin solos by Rudolph Pelisek "Legende" (Wieniawski) "Ballade," Molique.

L. W. H.

OTTAWA ST. ANDREW'S CONCERT

PROBABLY the greatest annual Scottish concert in Canada is that of the Ottawa St. Andrew's Society. The committee spare no expense to procure the finest Scottish talent in Canada or the United States, and artists who are selected to appear on the programme consider it to be one of the most desirable Scottish engagements they can secure. On St. Andrew's night last, November 30th, the Russell Theatre was crowded to the doors to hear what has been almost unanimously described as one of the best, if not the best, concert ever given by the society.

The programme was headed by Geo. Neil, Scotland's famous tenor, this being the third annual occasion on which he has been engaged for the event. He sang with all that suggestive sweetness and power which are associated with his name, and has probably never sung to better advantage. From the sweet plaintive "There's a wee bit land" to the dramatic "Death of Nelson," Mr. Neil held his audience enthralled and encores were demanded.

Miss Jean Thirde, soprano, proved herself an excellent interpreter of Scottish song, and scored a decided success. She is gifted with a fine mezzo-soprano voice and a charming stage presence. In her duets with Mr. Neil she proved herself to be an actress of considerable ability.

Mr. W. L. Cockburn, of Boston, is the possessor of a magnificent bass voice and presented a striking appearance in his highland costume. His "MacGregor's Gathering," "Annie Laurie," and other numbers were excellently rendered. His best number probably being "Rule Brittania" which drew enthusiastic applause. He had numerous recalls and well upheld the high class programme.

Harry Bennett, comedian, of Toronto, entertained in his usual humorous and original manner with marked success. Mrs. W. C. Whitney proved an able accompanist and accomplished contralto vocalist.

The feature of the evening was the humourous sketch, "Tam O' Shanter," from the pen of Geo. Neil, based on the poem of that name by the immortal Robert Burns. Here, song, story, dialogue and dancing are amicably blended, and a true to life picture of Scottish life as portrayed by the poet was presented. Geo. Neil as *Tam O' Shanter*, Harry Bennett as *Souter Johnny*," Mrs. Whitney as *Kirkton Jean* and Miss Thirde as her sister *Meg*, played their part to the manner born, and to the intense appreciation of a delighted audience.

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MILITARY AID CONCERT

THE first patriotic concert under the auspices of the Military Aid Association of Toronto, given December 18th, in Forester's Hall, was a very enjoyable function. An excellent programme was finely rendered by these favourite artists, Miss Edith Parker, contralto; Miss Marian Porter, pianist; Mr. J. R. Hollinshead, tenor; Dr. Shuter, baritone; Mr. Ruthven McDonald, bass and Mr. A. E. Semple, solo flautist. An assisting *debutante* was Miss Rheta Norine Brodie, a gifted soprano, pupil of Miss Marie Strong. In a varied selection Miss Brodie was quite a triumph, revealing a voice of sympathetic charm, and a finished style. Recitations were given by Kitty Arthurs and E. R. Durand.

* *

RECITALS BY MARK HAMBOURG

A VERY important announcement is made to the effect that Mark Hambourg, the world-famous pianist, is coming to Toronto to play two recitals at Massey Hall. The first is to take place on February 11th, when a programme of allied composers will be represented. The composers will include Cyril Scott, Debussy, Ravelle, Tschaikovski, Clarence Lucas, and the second half of the programme will be devoted to Chopin, of which twelve preludes, twelve etudes and a sonata and polonaise will be given. The second concert will take place on March 18th, and will be a grand orchestral Tschaikovski programme. At this concert the Tschaikovski concerto with orchestra and the trio of Tschaikovski will be performed by the three artist brothers, Mark Hambourg, Jan Hambourg and Boris Hambourg. This will mark their first appearance together on this continent, since they played together five years ago at the Albert and Queen's Halls in London, England. The performance of this trio by these three artists caused a sensation throughout Europe. Subscription rates will be made for the two concerts.

* *

PUPILS' RECITALS

THE vocal recital by pupils of Dr. Albert Ham attracted a capacity audience to the large concert hall of the Conservatory of Music, December 9th. Miss Pearl Forfar, a versatile young soprano, gained much praise for her highly artistic rendering of Coleridge-Taylor's suite of Fairy Ballads; Miss May Wilkinson, who possesses a contralto voice of rare beauty, further enhanced her reputation by her fine rendering of Elgar's "Sea Slumber-Song," and Drummond's exquisite little song "Rosebud." Mr. J. H. Comer, bass, sang with good judg-

ment, and was at his best in Nelson's "Wolfgof the Bowman," which was materially brightened by an organ obligato by Mr. George E. Crawford. Miss Ruby Forfar was the accompanist of the evening and added greatly to the success of the vocalists. All of Dr. Ham's pupils showed evidence of his careful training in the clarity of ennunciation and fine tone production displayed throughout. Miss Marjorie Jones, pupil of Mr. Frank Blachford, gave a very artistic rendering of the Adagio movement from Bruch's Concerto in D minor.

* *

If proof of the popularity of Mr. M. M. Stevenson, as a voice producer, were necessary it was *en evidence* in a marked degree on the occasion of his first pupils' recital for the season on Saturday, November 28th, when the concert hall of the Toronto Conservatory of Music was crowded to the uttermost, and between one hundred and fifty and two hundred turned away for want of accommodation. Two concerted numbers were presented: "The Quartette" from "Rigoletto," by Misses Irene Symons and Nellie McNeil; Messrs. T. E. Stuart-Stubbs and Harry Barron, and the "Sextette" from "Lucia de Lammermoor," by the same quartette of voices with the addition of Messrs. Oscar Clarke and C. W. Dengate. The ensemble effect was at once brilliant and massive, and demonstrated unmistakably Mr. Stevenson's skill in voice production and his grasp of matters operatic. Among the solo performances undoubtedly the two operatic numbers of Miss Irene Symons, "Il Segreto" from "Lucrezia Borgia," and "Robert, toi que j'aime" from "Robert le Diable," stood out pre-eminently. The advance in the comparatively short period of two and a half years to the position of Toronto's leading dramatic mezzo-soprano, speaks volumes for this young lady's capabilities and her teacher's judgment and method. Not only is her voice of unusual sweetness and warmth, but it is of unusual power and dramatic to a high degree. Her ultimate success in the musical world, in the larger sense, is undoubted. Another successful pupil, Miss Nellie McNeil, a dramatic mezzo-contralto, also scored a success in "Take Pity," by Woodforde-Finden, and "O, don fatale," from "Don Carlos." Miss Muriel Stark in Luzzi's "Ave Maria;" Miss Olivia Harris in "A, fors e lui" from "Traviata," and Mr. Harry Barron in "Why do the Nations" from the "Messiah," all made remarkably fine appearances. Others, too numerous to mention in detail, contributed to the success of one of Mr. Stevenson's best recitals. Mr. Harold Tomlinson made an excellent accompanist, while Miss Beatrice Prest, pupil of Mr. Frank Blachford, gave a violin solo and obligato in charming and musicianly style.

* *

MARIE GRESHAM RECITAL

Miss Marie Tavery Gresham gave a piano recital in Nordheimer Hall on December 2nd, to an audience that overflowed the seating capacity. A programme embracing gems not only of the old masters, but some of the ultra modern composers, was rendered in finished and musicianly style. It is difficult to say wherein the debutante was at her best—in Beethoven, Chopin, Moszkowski, Mendelssohn, Joseffy or Liszt. All were rendered in styles widely different, yet apparently best suitable for the selections chosen and composers represented. Miss Gresham, who has been studying with Hesselberg, the master pianist, for several years, possesses now a broad singing tone, brilliant technique and very fanciful phrasing. Her attacks were precise and forceful, and her climaxes effective, displaying a masterful training. Miss Ruby Long and Mr. Henry Milne, both pupils of Dr. W. H. Gutzeit, greatly contributed to the success of the evening, and sang into the hearts of every one.

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NEW MUSIC

A NEW Christmas solo, entitled "Christmas Morn," the words of which were written by Mr. J. F. Tilley, and the music by Dr. Albert Ham, is now on sale at the music stores. The selection is most highly spoken of not only from the side of lyric beauty, but also the effective musical setting. It was used in many of the churches in Toronto for the Christmas services.

* *

"BRITISH OVER ALL" SONG

MRS. H. M. BLIGHT, organist of the Timothy Eaton Memorial Church, has set to music the late Dr. W. H. Drummond's poem, "British Over All." Permission to use the poem was graciously given by Mrs. H. H. Drummond. The song has proved a great success at patriotic concerts, and has been sung with striking effect by Mr. Percy Hollinshead, and Mr. Arthur Blight at various entertainments in Toronto and elsewhere.

* *

MR. PALMER'S ORGAN RECITAL

A LARGE and interested audience attended the organ recital given in the Metropolitan Church by Mr. T. J. Palmer. The word "interested" is used because, as a rule, organ recitals are deadly dull. Mr. Palmer, in a programme that embraced compositions by Sir Edward Elgar, the elusive, but yet fascinating Debussy, the finale from the Tschaikovski, "Pathetic Symphony," and two small pieces by Lemarc and Wheeldon, illustrated in many ways his artistic control of the monster organ of the church. The assisting artist was Miss Ruby Brock, vocalist, who has a clear soprano of charming timbre and appeal. Her numbers were by Handel, Costa, Landon Ronald and Puccini. In a concert hall Miss Brock would have been enthusiastically applauded.

* *

THE CANADIAN ACADEMY OF MUSIC

INCREASING activity has been shown during the weeks preceding the Christmas holidays. The Saturday afternoon recitals have been very successful, and attracted large audiences, while excellent work has been done by the students appearing at them.

Mr. Stanley Adams' students gave another vocal recital, which amply demonstrated his popularity as a teacher and successful vocal trainer. Miss Gretta Doherty, pianist, a very talented pupil of Mr. Peter C. Kennedy, also appeared at this recital, and played with marked distinction of style and interpretation.

Miss Laura Newman will give a pianoforte recital in the Academy Hall towards the end of

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SOLOISTS

Senor Pablo Casals, of Madrid, 'Cellist.

Miss Tina Lerner, Pianist.

Subscription Lists now open at the Music Stores and at Massey Hall. Lists close Tuesday, January 12th.

A. REED, *Secretary.*

January. Miss Newman is well known in Toronto's musical circles as a pianist of very high rank, and as she has not given a recital for a considerable period the forthcoming event will be pleasurably anticipated by her numerous musical friends.

The Academy String Quartette continues its most successful series of chamber concerts. The third takes place on January 13th, when quartettes by Schumann, Brahms and Beethoven will be played. During the last few weeks this organization has played at a number of musical affairs in the city, and is continually adding to its artistic reputation.

* *

TORONTO CONSERVATORY OF MUSIC

THE month of December was an exceedingly busy one at this institution. Following Mr. M. M. Stevenson's well attended pupils' recital on November 28th, Dr. Albert Ham's pupils gave another admirably arranged recital of standard vocal selections on December 9th, the accompanist being Miss R. Forfar, A.C.G.O., the assisting artist being Miss Marjorie Jones, pupil of Mr. F. E. Blachford. Mr. Gordon Langlois, pupil of Mr. Otto James, gave an interesting organ recital, Saturday afternoon, December 5th, the programme including an original Andante in A flat and pieces by Rheinberger, and J. S. Bach. The School of Expression presented three important and attractive programmes on December 4th, 5th (evening), and 11th. Miss Margareta Haynes, pupil of Miss Sternberg, gave a dance recital on December 2nd, assisted by Miss Sydney Aird, soprano, and Mr. D. Ernest Caldwell, baritone, Miss Mona Bates being accompanist on this occasion.

The pupils of Mr. David Dick Slater gave a recital Saturday evening, December 12th, the programme being particularly brilliant and including several of the teacher-composer's delightful songs. Instrumental assistance was given by pupils of Miss Ada J. F. Twohey, and Mr. F. S. Welsman.

The concert of the Toronto String Quartette, on Saturday evening, December 5th, attracted an audience of genuine music lovers, who greatly appreciated the fine interpretation of three well-contrasted numbers, the composers chosen being Haydn, Beethoven, and Glazounow. The *personnel* of the quartette is now as follows: Frank E. Blachford, first violin; Benedict Clarke, second violin; Frank Converse Smith, viola; and Leo Smith, 'cello. The second concert of the series will take place in the Conservatory Hall on January 27th, Mr. F. S. Welsman, pianist. The work of the organization is wonderfully good this season, and promises well for the future.

Members of the faculty have been particularly in demand during the autumn at some of the best concerts. Several interesting recitals by distinguished members of the staff are on the *tapis* after the New Year. Dr. Broome's production of the "Messiah," Dr. Ham's National Chorus, and the Mendelssohn Choir, under Dr. Vogt, will all be heard in turn during the next few weeks, while the String Orchestra is rehearsing some excellent work for a concert later on. The mid-winter examinations are set for Saturday, Monday, and Tuesday, January 23rd, 25th, and 27th, and applications must reach the registrar not later than January 9th.

* *

THE ORGAN WORKS OF GUILMANT

BY DR. A. EAGLESFIELD HULL

From the *Monthly Musical Record*

A MUSICAL *entente cordiale* with France existed long before the diplomatic connection. I do not refer to the repeated and welcome influence of French music at intervals from mediæval times up to the days of Pelham Humphrey at the French Court,* but to the artistic *rapprochement* brought about in the end of the nineteenth century by the advent in England of Gounod and Guilmant. Most unfairly underrated as the first appears often to be, our present article concerns itself entirely with the second master. Guilmant's influence in the world of organ-playing has been immense and has exerted itself in two ways—personally and through the necessarily wider medium of his published works.

Alexandre Guilmant was born at Boulogne in 1837. His father, the organist of St. Nicholas' Church, was delighted to discover the child's early musical leaning, and encouraged it so carefully that the young Felix was elected organist of the neighbouring church of St. Joseph's at the early age of sixteen years. In 1860 the great Belgian organist, Lemmens, heard him

*The influence extended powerfully through Humphrey to Purcell.

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play, an incident which led to young Guilmant playing at the opening recital at St. Sulpice, Paris, shortly afterwards. In 1871 Guilmant removed from Boulogne to Paris, having been appointed organist of La Trinité, a post he held for many years. But it was his appearance at the Paris Exhibition of 1872 which drew to him world-wide admirers, and from that time his regular appearances in England—in London and the North—were looked forward to with pleasant anticipation.

Guilmant in England

In the early seventies organ-playing in England was a far different thing from what it is at the present day. Instead of being the art of the many, it was restricted to a few places such as the cathedrals and the larger parish churches. Excellent as it was, it was decidedly hampered in its development in certain directions by the overgrown traditions of the old GGG organ, with all which it entailed. Organs in concert halls and private mansions were only just beginning to be built, and Guilmant played a large part (perhaps larger than any other single player) in popularizing organ-playing and widening the field of organ-composition.

The advent of Guilmant in England revealed unsuspected, valuable and interesting possibilities in the instrument. His free and *cantabile* style of playing—not to be confused at all with the all-*legato* school—roused the popular sympathy powerfully, whilst his training on the "ventil" system of stop-management, and his clever hand-registration, brought with it the recognition of principles of organ-colouring absolutely new to English ears. His undoubted gifts of extemporization placed both these features in the happiest possible light. This close personal contact with the English musicians continued up to the time of his death in March, 1911, since when the French influence has been happily sustained and developed by the visits of his favourite and most gifted pupil, M. Joseph Bonnet, who succeeded him as solo organist of the Paris Conservatoire.

But wider even than the influence of Guilmant's personality has been the power exercised by his published works. These cover every field of composition for the organ: Concertos, Sonatas, Diverse Pieces, Voluntaries, Editions of the Old Masters, light pieces, and arrangements; although, perhaps on account of his own facile imagination, the latter class are in a great minority. Among his best-known collections are the "Pieces in Different Styles" (sixty-seven pieces in eighteen books), the "Eighteen New Pieces," the "Practical Organist" (an easier set

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than the first-named series), "The Liturgical Organist" (pieces on Church themes), and the "Archives of Organ Classics" (pieces by Titelouze, Clérambault, Couperin, Frescobaldi, Buxtehude, and many others).

The Eight Sonatas

But far and away the most valuable contribution which Guilmant made to organ-music is the set of Eight Sonatas, the first and last of which also appear as symphonies with orchestral parts. These Eight Sonatas may well lay claim to classical rank. Originally conceived for the French organs of Cavaillé-Col, they are sufficiently broad in conception as to lose little, if anything, in their interpretation on English and American instruments. At the time of their composition they brought to the king of instruments a new sense which had been too little cultivated by organists. Gifted melodist, facile harmonist, and finished constructionist as Guilmant undoubtedly was, it was organ-tone and organ-colour pre-eminently which inspired him to give of his best. Versatile in fancy, as well as fluent in the technique of composition, he did for the organ-fugue what Mendelssohn effected for this form on the pianoforte.

The First Sonata consists of three movements: a vigorous first movement, in the accepted form established by Beethoven, a charming Pastorale full of shepherd's piping and the broad, pleasant sweep of green landscapes, and a finale of the utmost brilliancy. This Sonata still easily holds its own amongst the finest recital works for the organ. The imposing introduction received the solo *ad libitum* chords at a later date. They give the correct orchestral effect, but demand an "on" and "off" pedal for Solo-to-Great coupler, an appliance not always found in English instruments.*

How delightful is the opening jpedal subject in the *fugato* of this Sonata! One ought to know it by heart to play it well on different organs. The optional notes in the first edition show that many pedal organs even at that time did not rise above middle C. Indeed, only four years ago, when I was playing on the organ in Rouen Cathedral, I was surprised to find only an octave or so of pedals, and these so ridiculosuly short that the use of heel was impossible.† The effect of the new *cantabile* subject in the development, combined as it is with the fugal subject on the pedals, is delightful. The movement works up to a spelndid culmination.

These three movements are also suitable for separate performance, as Guilmant never uses Rheinberger's device of rounding off the final movement by referring to the opening introduction—a procedure of questionable merit.‡ The Pastorale reveals Guilmant's happy canonic gift as well as his love of exhibiting Cavaillé-Col's delicious "Vox Humana" stops, in passages of Chorale-like character. The last movement is a true Toccata and needs very neat fingering and a crisp and clear *staccato* touch. A very strong Bach-like passage occurs near the end with lively counterpoints over a boldly-mounting pedal passage. The triple-pedalling

* Another resource which we still lack on English organs is the Choir-to-Great coupler, which increases the colouring possibilities and the cumulating power of the instrument vastly.

† The new instrument, however, is one of the best-equipped in France.

‡ See, however, the remarks on the Third Sonata.

near the end, I think, was quite new at the time in published works, although it had possibly been done in practice by such players as Lemmens and Vogler. This is a mere surmise, however.

The SECOND SONATA is more serious in type. The first of the three movement is solid in working but freely flowing. The second subject has hardly the same distinction, to my mind, as its parallel theme in the First Sonata, but as the movement is much shorter, it is more homogeneous in consequence. The elegiac feeling of the second movement adds a great charm to the originality of the slow drum-like rhythms. The arpeggio effect on the soft registers is proved to be exceedingly striking in this mood. The finale is a Scherzo of Beethoven-like character, sufficiently modern to be well suited to the organ-tone without sacrificing its brilliancy. Guilmant's exceptional feeling for fine harmonic colour begins to show itself in the second subject of the last movement. In many of his original harmonic progressions he frequently reminds me of Dvorak, although he certainly could not then have heard the Bohemian's works.

In addition to the Eight Sonatas, Guilmant's most important contribution to organ literature, there are certain shorter pieces for organ and orchestra which deserve similar rank. I refer to the Allegro, Op. 81. This is also arranged for organ solo, and deserves to be heard more frequently. The "Finale alla Schumann" suffers by the weakness of its theme, an ancient Languedocian Carol of little artistic value.* The square rhythm of the theme grows monotonous before long, and the necessary relief of a second theme is not supplied with sufficient power.

The "Fughetta de Concert" is a *staccato* Fugue of considerable value and effect. Although marked Op. 29b, it was not published till 1910. It is a busy little subject, well worked out, and is a much more successful type of the *Scherzo* style than the heavy Minuet species referred to above. The "Trois Oraisons," Op. 94, are amongst the master's latest works, and afford some delightful slow movements, in flawless style, suitable for the simplest of players.

Although we have attached the greatest importance to the Sonatas, yet Guilmant owed his fame chiefly to the collection of "Pieces in Different Styles." There are eighteen books of these (nearly seventy pieces), and now that the registration and phrasing have been carefully gone through by the master's favourite pupil, M. Joseph Bonnet, in collaboration with an English editor, many of the finest of these pieces will enter on a new lease of life.

*All is not music that is old.

The "March on a Theme of Handel" (Book I.) is perennial in its appeal to English audiences; the "Prayer in F" was the earliest example of "thumbing;" the "Marche Funèbre" gains distinctly with M. Bonnet's registration, and other directions. The Pedal Solo in the "Chant Seraphique" was the progenitor of a new side of organ expressiveness. The "Grand Chœur in D" is a successful assertion of just how fast these Minuet movements could go. Book V., opening with the Allegretto of the Mendelssohn theme, is full of delicate colour-suggestion, as is also the next one, which contains the famous Caprice.

The Variations dedicated to Mr. Best are well worth hearing. The Nuptial March in E, and the brilliant Fugue in D make the Eighth Book one of the the most popular. The Lamentation in Book XII. is a reminiscence of the field of Avron, 1870, the Choral "Jerusalem" being happily introduced at the close. Book XV. has the poetic "Légende et Final Symphonique" (Sonata form) and the ever delightful "Berceuse." One of the best of marches is that in E, Book XVI. This book also contains one of the most original Fugues ever written. The subject would promptly be pronounced unfugal by many people. It works out well, nevertheless.

The "Eighteen New Pieces" contain, amongst others, two well-composed Nuptial Marches, a piece founded on "See the Conquering Hero comes," and a very touching Elégie-Canzone.

The "Practical Organist" is more educational in aim, consisting of pieces for the pupil rather than the recitalist. There are many effective pieces. A Canzona in F minor (Book IV.), which is dedicated to the Rouen publisher and composer, Aloys Klein, is very charming in its simple expression. The fine Triumphal March in E (Book V.) is similarly dedicated. This needs a Great-to-Solo "on and off" pedal for some of its very original effects. The "Scherzo Symphonique," evidently inspired by Buxtehude's Fugue in C, is one of the Guilmant's best pieces, and it is a matter of surprise to me that he did not see how much more effective such a movement would be for the Sonatas in place of the Minuet-like *Scherzi*.

Book XI. contains a neat little Fughetta, a Bridal Chorus dedicated to Mr. James Molloy, the song-writer, and an *Andante* inscribed to

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Nearer My God to Thee, Solo, H. W. Gray Co. (Novello).
I Need Thee Every Hour, Solo, C. F. Summy.
A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

Dr. Wood, of Exeter. The "Marche aux Flambeaux," Op. 59 (Book XII.), is one of Guilmant's very best, as might be expected from the dedication to his wife. The three-four time seems anomalous, and yet all the right feeling is there. The two Trios of the Minuet-form contribute a *quota* of further information on the subject of the frequently composed *Scherzo* and Minuet-like March.

The Liturgical Organist

With "L'Organiste Liturgiste" we approach music designed for use in the service proper of the Roman Church. The pieces are all founded on modal themes, and many are written on two staves only. Each book is devoted to one or two special Feasts or Fasts. Thus, the Festival of the Holy Virgin (Book II.) has an Offertoire and a Sortie with interludes for the hymn "Iste Confesseur." The Fast of "Our Lady of the Seven Sorrows" has a very elaborate and artistic treatment of the Prose "Stabat Mater" and of the hymn "Pange Lingua." Other books contains Elevations and Communions with interludes for the Special Hymn of the Day. One of the most masterly of Guilmant's plainsong treatments occurs in Book X., where, in an Offertoire for Whit-Sunday, he treats four distinct church melodies simultaneously. Doubtless many of these formed the basis of Karg-Elert's Choral Improvisations over the Lutheran melodies.

The Noels

The four books of Noels, although written for *ad lib.* pedal, are of considerable interest, inasmuch as they are offertoires, sorties, elevations, communions, and variations on carol tunes from widely differing sources, many of the tunes having been furnished to the composer by musicians resident in the district whence the carol sprung. The tune in Fourth Elevation, of Circassian origin, and furnished by M. Ch. Scheurer, the cathedral organist of Carcassonne, is of great beauty, and is not found in Rimsky-Korsakoff's great collection.

* * *

The list of the great contributors of genuine organ music is somewhat circumscribed. Only Bach, Mendelssohn, Rheingberer, Merkel, Reger, Guilmant, and Karg-Elert, have made really bulky contributions. The outputs of both Brahms and Franck are insignificant in bulk, and the dreamy introspective Schumann's gift was confined to pieces for the pedal-piano. Amongst the English, Harwood is a consistent organ-writer, but Parry and Stanford's valuable additions are somewhat unfortunately scattered as regards Opus number. Elgar has written but one piece—a fine Sonata.

Guilmant's contribution to organ literature is the most considerable since Bach. In it he stands before us as a great artist of wide sympathies and great finish, and whilst the organists themselves are indebted to him in countless ways, he stands out pre-eminently in musical annals as "the real popularizer of organ music." That he has his thousands of copyists who "limp after in base imitation" is only a further testimony to his undeniable greatness.

To close with a personal note—to all those who had intercourse with the great master, Alexandre Guilmant was known to be as good, as sweet, and as wholesome as his music.

* *

HANDEL AN ENGLISHMAN

When the programme of the second promenade concert last August was announced, there were some protests against the inclusion of items by German composers, and the programme was accordingly altered. In order to comfort our Handelian enthusiasts who may be concerned about their hero, we hasten to assure them that they need have no fear as to the propriety of performing the "Messiah," or indeed "Judas Maccabæus," which, with its warlike theme and militant music, ought to prove popular for some time to come. The fact is that Handel became a naturalized Englishman in 1726, his first step towards this being taken on February 14th of that year, according to an entry in the journals of the House of Lords, which reads thus:

George Frederic Handel took the oaths of allegiance and supremacy, in order to his naturalization.

For some reason or other it was found necessary to embody Handel's petition in a special Act of Parliament, in which the composer was associated with another Teuton who desired to achieve a similar honour. The Lords subsequently reported that they had considered the Bill, and, after making certain amendments, had agreed to it. The Commons agreed to all that had been done, and then the king "gave his royal assent to an Act for naturalizing George Frederic Handel" (with certain others of his nation). So Handel became one of us, and the confidence that he had in associating himself with the greatest nation on earth has certainly been fully justified. —*London Choir.*

* *

Orders for advertisements from persons unknown to the Editor must be accompanied by remittances.

NEW MUSIC

Messrs. M. Witmark & Sons have sent three sacred songs for review from the pen of Jessie Mae Jewitt. "The Sun Goes Down" or "His Love I Know," is a beautifully devotional solo for either a soprano or tenor in the key of E flat, as is also, "Be Thou My Comforter" in C. "Father We Thank Thee," a prayer, or Thanksgiving song, has all the elements for making an effective church solo. Neither of these songs has an elaborate setting, simplicity of style having apparently been the chief aim of the composer, and because of their simplicity, coupled to the absolute devotional strain running throughout the words and music, they well supply a felt want in many churches where *display solos* are barred. "Little Moon Child" by the same composer and Earl H. Sherbondy, is of quite a different nature. It is a Japanese love song, somewhat similar in style to another song of the latter title, and quite as effective. The Eastern flavour is in evidence. "Just For One Short, Sweet Hour," also by Jessie Mae Jewitt, is a love lyric for tenors, and can be thoroughly recommended because of its melodious sweetness and sympathetic accompaniment. "Since First Your Lips Touched Mine," by Alfred Hiles Bergen, despite its suggestion in the title of being a tenor song, is really a bold and passionate baritone number with a dash of syncopation in the accompaniment to help it along to a glorious finish. Another song by Jessie Mae Jewitt, who has also written the words, is "Some Day." This, again, is for tenors. There is a passionate yearning pulsating through its entire length which culminates in a fine clarion ring in the last two measures, and stamps it as being quite different from the general tenor love song. "Mother O' Mine," by Caro Roma, although bearing no resemblance to the song of the same name by Tours, is built on somewhat similar lines, but is rather stronger in treatment towards the close. Written in E flat, its compass is from "E" flat to "A" flat.

* *

FIRST PUPILS' RECITAL

The first pupils' recital of the Oakmount Road branch of the Toronto Conservatory of Music was held on Saturday, October 7th; those taking part being, Misses Olive Quinn, Ethel Ford, Chase Atkinson, Marjory Adams, Helen Peel, Velma Harris, Gladys Taylor, Lorna Wilson, Winnifred Macdonald, Marjory Laidly, Dawn Fletcher, and Gladys Howson, and Masters Kenneth Whetter, Kenneth Farmery, and Wilfred Grant. The teachers represented were Miss Alice M. Mark, Miss Mabel McLean, Miss Edna V. Baggs and Mr. W. J. McNally.

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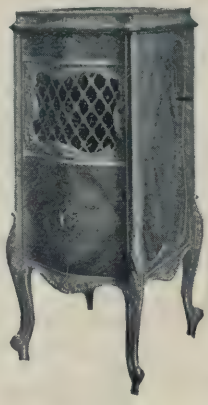

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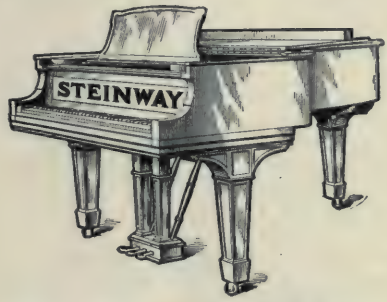

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E. R. PARKHURST, Editor and Proprietor

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MARK HAMBOURG RECITAL

MARK HAMBOURG, the "little giant" of the piano, will give a recital at Massey Hall, February 11th, and a second recital in March.

The following sketch of his career will be of special interest:

Mark Hambourg was born in the year 1879 in the small Russian town of Bogutchar. At the very early age of three he already showed musical talent, but his serious training did not begin till he was little more than seven. Owing to the fact that his father was offered a professorship at the Imperial Conservatory, the family moved to Moscow, where the little boy was immediately engaged to play with the Philharmonic Society with orchestra. The press and the public pronounced him to be a phenomenon. When he was eleven years of age Professor Hambourg decided to take his son to England, London, at that time being the Mecca of prodigies. After his appearances in London, he made a tour of the English provinces, in all cases being received with great enthusiasm. Meanwhile his general education was not being neglected, as he was being looked after by the two great Russian *litterateurs* and professors, Prince Tacerkesoff and the famous novelist, Sergei Stepniak, who taught him history, political economy, mathematics and literature. The foreign languages were also not forgotten, Mark being fluent in French, Russian, English and German. When Mark was taken to Vienna to finish his musical education with Leschetizky, on hearing him play, Professor Leschetizky with his wife, Mme. Esipoff, exclaimed "Here is a future Anton Rubinstein!" After studying eighteen months with this luminous master, he was one day heard by the illustrious Anton Rubinstein who was on a vist to Vienna and Rubinstein publicly proclaimed Mark as his future successor and advised him to begin his public career at once. His first appearance as a "grown up" artist took place that year at the concert of the Vienna Philharmonic Society under the conductorship of the celebrated Hans Richter, on which occasion he achieved a real

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triumph. Since then Mark Hambourg has encircled the whole civilized world, and has firmly established his reputation as one of the few great interpretive pianists of the present era. The press and the public proclaim him as a Titan of the piano, with the interpretation of a true poet.

* *

A FEW WORDS FROM MADAME LIZA LEHMANN ON AN IMPORTANT TOPIC

On another page of this present issue there is an announcement of a newly published series (five volumes) of Useful Teaching Songs for all voices, compiled and edited by that eminent composer, Madame Liza Lehmann, and published by Chappell & Co., Ltd. Writing with reference to this series, Madame Lehmann says:

"It is said that 'a good singer is born, not made,' and one might almost say that 'a good teaching song is born, not made,' in other words, a song unconsciously possesses the necessary characteristics, or not, from the moment of its inception in a composer's brain.

"In compiling the present edition it has been my endeavour to put forward only such songs as embody the needed qualifications.

"Some well-known standard numbers were practically indispensable, but I have gathered together a great number that are untirely unhackneyed, the bulk being in English, since it is my firm belief that English singers should give their greatest attention to singing in their own language and singing it *well.*

"In some cases I have permitted myself to shorten a symphony, or facilitate an accompaniment, etc., as teachers generally play for their pupils and cannot afford to be much pre-occupied with the accompaniments.

"All foreign songs have been provided with singable English versions, but it is not suggested that, during study, these should be used in preference to the originals, which have been included for practice in foreign tongues.

"Lastly, as the ear is much improved by occasional singing *without accompaniment,* I have added one unaccompanied song-study to each collection."

* *

NEW BOOKS

"The Lost Vocal Art and Its Restoration" by W. Warren Shaw. J. B. Lippincott Co., publishers, Philadelphia and London.

This is a book that should be read by every student of singing. It has the warm endorsation of David Bispham, whose opinion is admittedly

of great value. The author seeks to combat the pernicious influence of the physiological system of teaching singing, and makes a strong case for a return to the old Italian method governed by the science of psychology. The author points out that there is great danger in attempting to develop the singing powers along physiological lines, especially if the attention of the student is directed separately to the various parts during respiration, and phonation. To quote, "According to my observation those who know most about the voice physiologically sing the worst." Hundreds of singers have been ruined vocally by the erroneous method of teaching which makes them self-conscious as to the action of their lungs, thorax, diaphragm and muscles. Rigidity and hardness of tone result from this method. The vocal mechanism developes naturally under sane, healthy vocal exercise, guided by the ear and the musical sense. Our advice to vocal students is to buy the book, and to cease troubling themselves about their anatomy when singing.

* *

ERNEST SEITZ' RECITAL

The Young Toronto Pianist Wins a Signal Triumph With a Representative Audience

It is a case of "I came; I played; I conquered" with Ernest Seitz at Massey Hall on January 20th when he made his first appearance as a *virtuoso* pianist. He was given a warm welcome at the start, but he had not played half his programme before that welcome had developed into an enthusiastic recognition of his art and fine technical equipment. He was recalled after every number, and responded several times with extra pieces as encores.

His opening solo was by J. S. Bach, in the shape of Liszt's transcription of the A minor Prelude and Fugue. In this number the young artist played with clear definition of execution and a graded adjustment of the various parts. His second number was the Chopin Sonata in B minor, which, if not so popular as the Funeral March Sonata, contains many periods of impressive music. The finale apparently made the greatest success, owing to its frank, direct appeal to the melodic ear, its spirited style and the felicitous manner in which the pianist grasped the mood of the music. But Mr. Seitz, stimulated by the enthusiastic recognition of his work, showed in the second part of the programme a fuller revelation of his gifts and talent. In the "Etudes Symphoniques" of Schumann he exhibited remarkable variety of touch, of command of shades and tone and an artistic grasp of the contrasted mood of the ingenious variations on the theme. Later he gave a delightful rendering of Grieg's Nocturne, Opus 54, notable for dreamy poetry and exquisite delicacy of subtle *nuances* of tone. In his hands this beautiful composition was a true nocturne. The Chopin

Ernest Seitz

Berceuse, which preceded it, was also a beautiful exposition of delicate tracery in accompaniment to the subdued but insistent theme. His final programme number was the Strauss-Schulz-Evler elaboration of the Blue Danube Waltz, in which the pianist's brilliant virtuosity and fine command of dynamic values in conjunction with the clever arrangement of the original waltz aroused the audience to enthusiasm.

* *

MUSIC A BRANCH OF EDUCATION IN THE PUBLIC SCHOOLS

(*Special to* Musical Canada *by Angelo M. Read*)

Educators are recognizing more and more the necessity of giving to music its proper place in the regular school curriculum, for this branch of education is being developed to larger proportions, and put to more varied uses in both our public and high schools each year.

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singing, with its consequent ear training, this exercise should improve the speaking voice, by giving to it a greater range, a richer quality, and a better word-pronunciation. It should, furthermore, teach the child to breathe correctly, a thing worthy of all the time, and attention possible, because it makes for the health of the individual. It should also teach the child how to better punctuate his ordinary reading lessons, for TO SING WITHOUT PROPER PUNCTUATION IS AS IMPOSSIBLE AS IT IS TO LIVE WITHOUT BREATHING CORRECTLY. ONE IS AS NECESSARY TO THE PROPER UNDERSTANDING OF THE TEXT, AS THE OTHER IS TO LIFE ITSELF, YET HOW GRIEVOUSLY FAULTY BOTH ARE IN THE AVERAGE PERSON!

School discipline in the United States to-day is incomplete without the march for the entrance to, and exit from, the sessions of each school day.

The piano is used almost exclusively for these exercises, and the pupils are called upon to prepare suitable music. Instead of this voluntary act on the part of the pupils, could it be so arranged that the authorities might command such service?

This could be done by making instrumental music a branch of the educational scheme.

A large percentage of children attending the schools are being taught to play some instrument under the guidance of excellent teachers.

What an inspiration it would be to these pupils, and to their teachers, to know that their work is recognized because of its being affiliated with the public school system. Students then, if they so desired, could take up the study of music, in place of one of the other obligatory or optional school subjects, and receive the customary marks for the same.

Harmony and its more advanced counterpoint might have a place on every educational scheme because the study of single and double counterpoint, with their variants, is just as useful for training the mind, as are some of the higher mathematics, geometry or algebra.

Music is superior, because the study of counterpoint, not only strengthens the reasoning faculties, like the above abstract subjects, but it promotes refinement and develops in the student's mind a sense of the beautiful in art.

In England recognition is given to music from its earliest, or rudimentary, stages. The choir-boys at Magdalen College, Oxford, are not only taught music, but the other branches of education as well.

During a personal conversation with Dr. G. Varley Roberts of Magdalen College, he said to the writer, "Our choir-boys always stand higher

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in their regular school subjects than do the other boys." Dr. Roberts did not state the reason for this, but the fact no doubt lies in the better condition of the mind to receive instruction. This was made possible by means of the discipline gained by these choir-boys, and by further opening up to their minds new avenues of thought, which resulted in enlargement of their whole mental horizon. It does not seem possible that music as a larger study in our schools can be put aside indefinitely. Occupying, as it does, a place in our homes and in our sacred institutions, it rightly belongs to our schools.

* *

WELSMAN STUDIO CLUB

At the meeting of the Welsman Studio Club of the Toronto Conservatory of Music, which was held on Wednesday evening, January 13th, the Misses Carter, Doheny, Harper, Smith, Coyne and Master F. Kahn, presented an interesting and diversified programme, which consisted of works ranging from Beethoven to D'Albert.

Miss Lillian Willcocks, of the vocal staff of the Conservatory, delighted everyone with her singing of two selections from opera and several songs. Great enthusiasm is felt by the Club members, and this is evidenced by the large

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numbers who attend regularly, and by the individual interest taken in everything pertaining to the Club.

* *

WOMEN'S MUSICAL CLUB OF TORONTO

EVERY year there is noticed a steadily growing interest in the work of musical clubs. This club movement is general. It is not confined to cities, but is active in towns, villages and rural districts, and may be taken as an evidence of deeper interest and more intelligent conception of the Art. The meeting together and the exchange of ideas, as well as the common goal of all, which is to get a bigger knowledge of music, should mean a national movement of no small value. We are all confident that in time Canada, like all other nations, will have her own Art voice, and message, and the men and women who contribute to the work of the musical clubs, consciously or not, are laying foundation of no mean value for posterity to build upon. Through their work they are making the music of our people a something which belongs to the many, not to the few. So we add our voice of commendation to the musical club movement.

The oldest musical club in the city is the Women's Musical Club, established about eighteen years ago and which every year has held its session from November to April, meeting weekly. This club has been developed with great care until now it has a working basis comprehensive and simple. It is a club which calls for activity among its members, and which is critical of its performers. Its programmes at all times would be creditable in greater centres.

At the beginning of the present year under its able executive and programme committees a list of weekly programmes was arranged which is very comprehensive. We publish it in full:

November 26th, Lecture by Dr. A. S. Vogt, "Some reminiscences of a musical trip in Europe"; December 3rd, Tennyson's Lyrics, Mrs. J. W. F. Harrison; December 10th, Beethoven-Schubert, Miss C. Warren; December 17th, Lecture Recital on Mozart, Miss Hope Morgan; January 7th, French Composers, Mrs. Faulds; January 14th, Programme by Choral Club; January 21st, Lecture on "The Physical Basis of Music" (illustrated), Dr. J. C. McLennan; January 28th, Russian Composers, Mrs. Atkinson; February 4th, Lecture on "The Orchestra", Mr. Frank Welsman; February 11th, Miscellaneous Composers, Miss Grace Boulton; February 18th, Lecture Recital on Schumann, Miss Grace Smith; February 25th, Students' Day, Programme Committee; March 4th, Folk Songs and Dance Forms, Mrs. Blight; March 11th, Lecture

by Dr. Albert Ham, Hugo Wolf and his Songs; March 18th, Excerpts from Opera, Miss Hope Morgan; March 25th, Chromatic Club of Buffalo, N.Y.; April 1st, Selections from Oratorio, Mrs. Ham; April 8th, Brahms, Mrs. Gordon Jennings; April 15th, Programme by Choral Club; April 24th, Closing Concert, Executive Committee; April 28th, Annual Meeting, Executive Committee.

The regular weekly programme is not the only work being done by the Club. On February 6th, members of the Toronto Women's Musical Club will give a programme for the Chromatic Club of Buffalo, N.Y., and later on in the season the Chromatic Club will return the courtesy by giving a programme in exchange in Toronto. On the evening of January 23rd, in the Toronto Conservatory of Music Hall, a special programme by members of the club was given, and invitations were issued to the Arts and Letters Club, the Speranza, Home Musical, Stringendo and Women's Press Clubs to be the guests of the occasion. We commend this movement on the part of the Women's Musical Club to bring the various clubs of the city into closer association. It is the hope of the Women's Musical Club that several of these special meetings may be held during the present year.

In reading the plan of work for the year it is interesting to note the list of lectures included, all most instructive. Very particular mention must be made of the one delivered by Dr. J. C. McLennan on "The Physical Basis of Music" in the Science Hall of the Physics Building of Toronto University. This lecture was most interesting and the many experiments added greatly in revealing the subtilty of the science. This lecture being of such great value to students, the executive committee of the Club issued invitations to the faculties and students of the various colleges and schools of music in the city, as well as making it free to the public.

There are two very important sub-committees of this Club which are doing excellent work. The Choral Club, which numbers forty-eight members, under the *bâton* of Mr. Peter C. Kennedy, is doing most creditable work as was evidenced by the programme given a week ago. The singing of the Choral Club gives promise of concerted work in the future of which any city may be proud. Double quartette work is also being developed.

The Philanthropic Committee of the Club is working effectively in quarters of the city where little music is heard. At the Christmas there was not a hospital, charitable home for young or old, or a settlement house where members did not give a programme and gladden the time by their music.

The Women's Musical Club is doing a good work and is a recognized factor in the musical life of the city.

* *

MUSIC AT THE CAPITAL

OTTAWA, *January 26th, 1915.*

AFTER a season in which the people of Ottawa have had less opportunity than usual to hear any good music, the announcement of the grand concert to be given in the Russell Theatre on Thursday, February 11th, by the Ottawa Symphony Orchestra under Mr. Donald Heins' leadership, will be most welcome. The concert promises to surpass in general interest any that have ever been given by the orchestra. The programme will be most varied, including interesting numbers by the string orchestra, a selection for violoncello, and orchestra in which Miss Helen Langdon will take the solo part; vocal numbers by Miss Marie Ricardi, who needs no introduction to an Ottawa audience, and as an extra attraction, Katharine Goodson, the world-famous pianist, who consented when making up her programme last spring for an American tour, to include Ottawa at the request of the committee of the orchestra. The programme will include two Grieg numbers, the Suite in G major entitled "From Holberg's Period" for string orchestra, and the great pianoforte concerto which will be played by Katherine Goodson and the orchestra. Very great interest will also be aroused by the announcement that the Spirituelle Symphony, by Hamerik, the famous Norwegian composer, will be played at this concert for the first time in Canada.

After two postponements, without any given reason, the concert to be given at the Chateau Laurier in aid of the Belgian Relief Fund by Ursula Lawrence, soprano, and Madame Lichlenburg, pianist, was cancelled, although it was reported that the entire house had been sold in advance.

Mr. Arthur Dorey, organist of Christ Church Cathedral, and Mr. J. W. Bearder, organist of All Saints' Church, during the past month attended meetings of the Canadian Guild of Organists in Toronto and of the Dominion College of Music in Montreal, being members of the Council of both institutions.

Jan Hambourg gave a violin recital for the Morning Music Club in St. Patrick's Hall, January 14th. This is the third time the Ottawa musical world has had the pleasure of hearing Mr. Hambourg under the same auspices. A concert by Jan Hambourg, violinist, Mark

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Hambourg, pianist, and Maurice Hambourg, 'cellist, is one of the musical possibilities for the latter part of February.

Under the auspices of the Women's Canadian Club and in aid of the Belgian Relief Fund, the Orpheus Glee Club gave their concert in the Russell Theatre on January 28th. The concerted numbers were largely of a patriotic nature and included the National Anthems of the allied nations engaged in the present war.

Arrangements have also been completed for the appearance of Mr. William Wheeler, who is tenor soloist in St. Bartholomew's Church, New York, as well as at Temple Emmanuel.

Besides his church and oratorio work he is considered one of the leading concert tenors of New York and the Orpheus Glee Club is to be congratulated upon securing his services. Miss Irene Miller, one of the most brilliant young pianist pupils of Mr. Puddicombe, will also be heard on this occasion.

Their Royal Highnesses have extended their distinguished patronage and have signified their intention of being present. Mr. James A. Smith is the conductor of this, our youngest and most active, choral society.

A notable musical event will be the recital and opening of the new organ of the First Baptist Church on the evening of February 9th. On this occasion Mr. Healey Willan, F.R.C.O., organist of St. Paul's Church, Toronto, and Mr. Dalton Baker, the eminent English baritone, will be the artists. Neither has been heard in Ottawa before and their first appearance here is anticipated with much pleasure. Until recently Mr. Willan was one of the foremost organists of England and a composer of note, and Mr. Dalton Baker has recently taken up his permanent residence in Canada and has been added to the vocal staff of the Toronto Conservatory of Music. Formerly he was one of England's leading concert and oratorio baritones. The organ is a new one recently installed by the Canadian Organ Company of St. Hyacinthe, and will be a notable addition to our only too few organs.

Madame Donalda will give a concert in the Russell Theatre under the patronage of Their Royal Highnesses on February 18th. Twenty-five per cent. of the proceeds will go to the patriotic fund. Madame Donalda has been abroad almost continuously since her last appearance in Ottawa nine years ago. During the interval she has sung premier roles, I am told, at all the great opera houses, including Covent Garden, Paris and Nice. Her husband, Paul Sevillac, the famous French tenor, as well as

Madame Donalda's two brothers, are on the firing line. Mr. Donald Heins, Ottawa's well-known violinist, will assist Madame Donalda.

Miss Eva Gauthier, a daughter of L. Gauthier of the Interior Department, is at present in New York giving song recitals of Javanese and Malayan folk-songs in native costume at the Waldorf Astoria under the auspices of the Metropolitan Opera Co. She has only recently returned from a very successful concert tour of Australia with Harold Bauer, the famous Russ-American pianist. L. W. H.

* *

ACROSS THE WORLD WITH A PIANO

By Mark Hambourg

(*Special from the Coventry and Warwickshire Graphic.*)

Mr. Mark Hambourg is one of the few infant prodigies who have achieved greatness in later life. He first came to England when he was ten years old, and he then created a sensation by his playing, which was not forgotten till his full-fledged *début* some years later put all his previous achievements into the shade. Since that time he has been almost incessantly touring all over the world, and he is the most universally popular pianist of the present day.—[Editor.]

My interesting reminiscences are naturally most of them connected with my tours abroad. Playing to English audiences does not offer much scope for varied or exciting experiences; the fun begins when we get into out-of-the-way corners of the world, where we have to convey concert grand pianos across swamps or deserts by methods of transportation almost primitive, or where we have to interpret the music of Beethoven and Tschaikovski to uncultivated audiences.

A very amusing incident once happened in the course of my travels, in which a poor old nigger had to take a superfluous journey in the interests of European superstition. We were travelling during my first visit to the States, from Wyoming to Denver, and had already waited a long time at a wayside station when inquiries revealed the fact that somehow or other our train had gone on without the carriage we were in. However, after some trouble, we obtained an engine from the railway authorities, with which we were assured we could overtake our train.

Judge of our dismay when someone suddenly pointed to the fact that we numbered thirteen. It was impossible to proceed on a journey so dangerous with such an unlucky number, and yet what else were we to do? None of us were particularly anxious to stay the night at such a spot. We were quite on the horns of a dilemma

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when who sould come by but an unsuspicious old negro, hobbling slowly along the platform. In a trice he was seized by powerful hands, and before he could utter a word in protest, he was seated in our car and off to Denver with us! Needless to say we had a great deal of trouble to reconcile him to the situation, but the almighty dollar proved a powerful consoler, and when we had gone some hundreds of miles on our way he was at last pacified.

It is not often that a pianist has to drive to the concert hall through a flooded city, but this was my experience once at Los Angeles. There had been a heavy downpour on the day of the performance, and when the evening came the water came over the wheels of my carriage. I found before me on arrival at the concert hall an audience of five men, but it would have been too bad not to give the performance, for, as one of the men informed me, they had had to wade through the water in order to hear me. Needless to say, I did not let these zealous musicians go away unrewarded, and on the following evening I had my reward in turn, for the story had meanwhile spread abroad and every seat was sold for my next concert.

Few pianists perhaps have experienced in so short a time such quick changes of temperature as I have done in the States. Thus I performed once in Dakota at a temperature of twenty-five degrees below zero, and just a week afterwards at Nashville with the mercury indicating seventy degrees.

More than once I have enjoyed narrow escapes while travelling. On one occasion a bridge over a river collapsed just when the last carriage of our train had got safely over, and another time a train I missed fell over an embankment and caused the death of most of the passengers. I need hardly say that I fully retracted the rather angry remarks I had made about the person who had caused me to miss the train.

But my most painful reminiscences of travelling are connected with the discomforts of a Cape cart. No method of progression, to my mind, could be more distressing, and when, during a fourteen-hours' journey on one of these uncomfortable conveyances, you have, as I had, the added annoyance of a blinding rain-storm, you may look out for a dreary time of it.

The intrusion of the ubiquitous photographer is often a source of annoyance to me. On my journey home from South Africa, I made myself very friendly to two little twins, and I happened to be holding them up, one under each arm, when someone took a snapshot of the scene. Much to my relief, the photograph has as yet appeared in only one paper.

A very similar situation was that in which I found myself when our ship arrived at Cape Town on the way out. A lady standing next to me was looking out for her husband, and handed her baby to me to hold while she waved a greeting to him. Unfortunately for me, I got separated from her in the crush, and when my manager came up, with a large party to introduce me to, I had to face them with the child still in my arms. I leave the reader to picture my discomfiture.

It will surprise many to learn that I have found the rough miners and natives of South Africa thoroughly appreciative of the best classical music. One does not usually associate Beethoven and Bach with the life of a mining camp, but I have only known one occasion when a member of the audience has left my performance, and this although my manager invariably announced that anyone who did not like the music was at liberty to leave the room.

The case I refer to occurred at Kronstadt, where a big miner got up to go at the end of the first part. My manager pointed out that the second was much better, and that there would be played in it particularly the "Wedding March" of Mendelssohn. "I don't want to 'ear no Weddin' March," responded the miner. "Me an' my old 'ooman fell out long ago, bless yer."

But some of my South African audiences have gone to considerable trouble to ensure themselves a proper hearing. I played once in a room next door to a printing office, whose machines very effectually interfered with my performance. Several requests were sent in that the disturbance might be avoided, but without success, and at last the patience of my audience becoming exhausted, they stormed the office en masse, and saw to it that their wishes were respected.

I never recall my experiences in South Africa without mentioning the fear in which the Kaffirs stood at the piano. They thought it contained a lot of little devils who produced strange and unaccountable noises, and though they were very fond of music, we had at times to lock some of them up when they had brought the piano to the concert hall for fear they should run away affrighted, and not be on hand to help in its removal.

* *

HAMBOURG CONCERT SOCIETY

THE third concert of the above society was given at the Foresters' Hall, January 19th, by the Messrs. Jan and Boris Hambourg, assisted by John A. Warner, pianist, before a large and distinguished audience. The programme was as follows: Trio, "Elegiac" Opus 9, D minor (Rachmaninoff), first performance in Canada; a group of 'cello solos, by Russian composers; two Chopin numbers for the piano, and the Sonata for violin and piano, D minor (Saint-Saens). The Rachmaninoff Trio, with its epic subject and great diversity of mood, produced a great impression. The performance was of a high class throughout, and the Slavonic melancholy and languor underlying every note of this beautiful work received a very happy interpretation at the hands of the three artists. Mr. John Warner, the assisting artist, gave a splendid rendering of the Nocturne in A flat and the Fantasia of Chopin. Mr. Boris Hambourg scored his usual triumph with his 'cello, and the concert concluded with a poetic reading of the Saint-Saens violin and piano sonata by Messrs. Jan Hambourg and John Warner.

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NATIONAL CHORUS CONCERT

A Brilliant Success for the Choir and Maggie Teyte, the English Soprano

Massey Hall was nearly filled to capacity on January 19th on the occasion of the welcome annual concert of the National Chorus. The event was all the more notable for the first appearance in Toronto of Maggie Teyte, the charming young English soprano, who has won hundreds of triumphs in her own country and the United States. Miss Teyte completely captivated the audience by her singing. Her voice is not one of the big ones, but it has appealing delicate quality, and she sings with artistic simplicity, ease and taste. Moreover, she has a winning personality. As an example of beautifully finished singing, combined with felicitous expression and perfect phrasing one may quote her *Depuis le Jour* from Charpentier's "Louise". Exquisite also were her renderings of Hue's *J'ai pleuré en Rêve* and Woodman's "An Open Secret." Naturally her English songs were the most appreciated.

Exceptional praise can be accorded to the quality of the chorus. The soprano section sang, even in the highest notes of their music, with a beautiful tone, free from stridency and delightfully welded in unity of intonation. The bass section was unusually good in rotund and smooth volume of tone. The programme was mainly made up of French and English numbers, there being only two examples of German music. The most successful choral numbers were Glinka's "Cherubim Song" (Russian), Coleridge Taylor's Choral Rhapsody, "Sea Drift" (English), Elgar's "Death on the Hills" (English), Max Bruch's "Morning Song of Praise" (German), and Goring Thomas' solo and chorus for ladies' voices, "Fairest of Lands" (British). Max Bruch's "Morning Song of Praise" was admirably developed in its impressive, compact harmonies and building up of tonal volume.

The Elgar Choral Song, "Death on the Hills," excited admiration for its emotional effects, and at the last two verses for the unique effect of the bass chorus singing an independent part against a delicate pianissimo of the sopranos, contraltos and tenors, who whisper in accompaniment the preceding theme, "O let us take the village road." The Choral Epilogue by Elgar, "It Comes from the Misty Ages," suffered somewhat from the absence of an orchestra, so far as the piling up of grandiose effects was concerned. Elgar's "Weary Wind of the West" was noticeable for delicate finish, and Max Bruch's "On Jordan's Banks" for the distinction of the basses. In Coleridge Taylor's "Sea Drift" the chorus

Mark Hambourg

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— BELL PIANOS —

won enthusiastic praise for the *nuances* and the ethereal pianissimo, which touched almost upon the vanishing point. The technical work of the chorus was marked by surprising accuracy.

Miss Teyte joined the chorus, either in solo or ensemble, in the patriotic airs, "The Russian National Anthem," the "Marseillaise," "Rule Britannia," and "O Canada." She sang as her final contribution the recruiting song, "Your King and Country Want You," which was demonstratively redemanded. During the evening she received many recalls and encores. The piano accompaniments were ably played by Miss Ruby E. Forfar and Harold Osborne Smith, and the work at the organ by Mr. G. E. Holt.

Dr. Ham, the conductor, is warmly congratulated on the triumph of his chorus, and also on his enterprise in introducing so distinguished an *artiste* as Maggie Teyte.

NOTE.—The Editorial and Publishing Office of Musical Canada is now at 14 Metropolitan Apartments, Queen St. East, Toronto.

THE ORATORIO SOCIETY

EFFECTIVE PRODUCTION OF HANDEL'S "MESSIAH" IN MASSEY HALL—WORK OF CHORUS SOLOISTS REACHES DISTINCTION.

THE Oratorio Society, Dr. Edward Broome, conductor, have won their way into the affections of the lovers of the sacred works of the great composers. They have taken the place left vacant by the retirement of Dr. Torrington and his Festival Chorus from the field of oratorio.

On December 29th at Massey Hall they gave a very satisfying production of Handel's "Messiah", assisted by a quartette of vocal soloists and an orchestra composed of ex-members of the Toronto Symphony Orchestra. Handel's "Messiah" has still strong attraction for the musical public, judging by the very large audiences that attended the performance and received the leading numbers with enthusiasm. Dr. Broome conducted the best chorus that has ever responded to his baton in this city. One may specially mention the sopranos for their bright musical tone, the altos for their mellowness and trueness, and the basses for round quality of voice. The chorus, "For unto us a Child is born," with its dynamic contrasts, was effectively rendered in tonal gradation; the chorus, "Behold the Lamb of God," unaccompanied, was an illustration of the

choir's excellence in shading of power and tone quality; the chorus, "Lift Up Your Heads," elicited a demonstration of applause, and the immortal "Hallelujah" failed not of its accustomed compelling effect. Mr. Dan Beddoe, the tenor, who has had a very large experience in oratorio work, sang the great solos allotted to him with expressive feeling, artistic phrasing and excellent enunciation of the words. His opening solo, "Comfort Ye, My People," was appealing in its expressive oratory, and the succeeding florid aria, "Every Valley", was clear-cut in execution. His group of recitations, beginning with "Behold and See", were touching in poignant feeling.

The other soloists, Elizabeth Tudor, soprano; Mary Jordan, alto, and Clifford Cairns, bass, proved themselves to be capable artists and won general approval. The orchestra won praise for effective work in the accompaniments, and were assisted by Healey Willan at the organ. After the "Messiah," Mr. Willan's composition, "England, My England" an inspiring patriotic effort, revealing skilled musicianship, was performed and made a stirring impression.

* *

TORONTO CONSERVATORY OF MUSIC

Amongst the varied activities of the Toronto Conservatory of Music none have greater artistic significance than the chamber music recitals and the work of the Conservatory orchestra, the latter under the able direction of Mr. Frank Blachford, of the violin faculty of the institution.

At the first of the chamber music recitals of this season the following works will be presented, namely: Saint-Saens' Trio in F Major, Beethoven's Trio, Opus 1, No. 2; Sinding's C major Trio, and Mendelssohn's Trio in C minor, the pianists being respectively, Misses Martin, Brush, Weaver and Clough. The violin and 'cello parts will be taken respectively by Miss Lina Adamson and Mr. Leo Smith, of the Conservatory faculty.

For the season's orchestral concerts Mr. Blachford is placing under rehearsal, besides the accompaniments to several pianoforte concertos, etc., Grieg's Holberg Suite, Bizet's L'Arlesienne, Dvorak's Serenade for Strings, and shorter works by Reinecke, Grieg and others.

The new recital hall of the Conservatory, which is one of the handsomest auditoriums in Toronto, is a most valuable addition to the equipment of the institution. It has already been used with marked effect by several of the most important choral bodies of the city in rehearsal.

The second concert of the String Quartette, under the able baton of Mr. Blachford, was given January 27th too late in the month for review. Other members of the faculty have been equally busy, including Dr. Albert Ham with his splendid patriotic concert in Massey Hall, assisted by the charming Maggie Teyte and Mr. Henley Willan in a series of organ recitals at St. Paul's Anglican Church. Dr. A. S. Vogt, musical director, has devoted much time and energy, as in former seasons, to the rehearsals of the Mendelssohn Choir, which may be expected to be heard in two programmes of surpassing interest, February 1st and 2nd, at Massey Hall. The general progress of the Conservatory is entirely satisfactory, both as regards attendance and artistic endeavour, and the January examinations were unusually in demand among earnest students of the piano, violin, vocal and organ departments.

* *

HAMBOURG CONSERVATORY ACTIVITIES

The activities of the Hambourg Conservatory lately have been quite remarkable. Three demonstration recitals have been given during the months of December and January by pupils of different grades. Also the Massey Hall Concert on December 22nd last, given by the young children of that progressive school, was a phenomenal success. The first demonstration recital on January 9th was devoted to young children between the ages of six and fourteen. On that occasion, Professor Hambourg gave a talk on music and piano playing in particular, also showing the importance of having children started in the proper way. The second recital demonstrated the work of the intermediate classes of piano, violin and vocal and the third and last was given by the artist pupils of Professor Hambourg, Jan Hambourg and from the vocal department. The pupils on every occasion gave evidence of the unanimosity of the methods adopted by Professor Hambourg and his following. Confidence, good round tone, attack and symmetrical rhythm and an artistic atmosphere mark the work of the school.

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OMOBONO STRADIVARI

(*Special to* MUSICAL CANADA *by Towry Piper*)

THE work of Stradivari's sons, or at least such of it as is properly identified, is, as many of my readers may know, so scarce that it is still an easy matter to find observers of considerable experience who are quite unacquainted with it; and even where it is recognized it is apt to suffer by comparison with that of Antonio to an altogether unmerited degree. But an impartial examination of those undisputed examples which crop up at rare intervals is, or should be, quite sufficient to convince anyone familiar with Italian work that both these sons—Francesco, and Omobono—were makers who thoroughly understood their business, and were possessed of an amount of technical ability amply sufficient to ensure a marked degree of success, but for the accident of their paternity. Francesco's instruments are more plentiful than those of his younger brother, and in the opinion of most judges are superior in style, finish, and commercial value; all this, however, may be conceded without seriously diminishing Omobono's claims to attention, which are considerable, and make one regret that his output was so insignificant.

Writers on the violin have been at pains to account for the paucity of specimens, some suggesting that he attended chiefly to the repairing department, or that he made fittings, or even bows, designs for which are numbered amongst the Dalla Valle collection of Stradivarian relics. Whatever may be the true explanation it seems certain that he made very few complete instruments; I have only come across some four of his violins during the long period (not far short of forty years) during which I have studied the subject of Cremonese work.

That the brothers were largely concerned in the construction of a good many of the violins and other instruments made in Antonio's atelier in the latter part of his life is, I think, beyond serious question, though a good many judges whose opinions are entitled to respect hold the contrary view, and lay stress on the meticulous care with which the master records his age on the labels of the violins made in the "thirties" of the eighteenth century. It has been suggested —by the brothers Hill, if my memory serves me— that the sons, and other workmen roughed out the work, and that the old man then proceeded to go over it, and remove all trace of their having been concerned in it. This explanation, which is in all probability the true one, goes far to reconcile the divergent opinions held upon the question.

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Carlo Bergonzi is specially named as a likely rough-hewer in some cases, but whoever attended to the initial stages, Antonio did not give him much chance of revealing himself in the finished instrument.

It has frequently been remarked that there

The violin I refer to was illustrated in the "Strad" magazine for the month of December, 1911, and the photographs which there appeared may not unprofitably be compared with those accompanying this article. Attention may be directed to the form of the soundholes, which,

are points of resemblance between Francesco's violins and those of Bergonzi, an observation which has been productive of a good deal of desultory speculation, such as abounds in some of the fiddle books; whether or not he and Francesco collaborated in any of their work, I know at least one violin by Omobono in which there are points of resemblance which one would hardly think were purely fortuitous.

in the "Strad" example are very slightly pointed, after the manner of some of Bergonzi's work; in the instrument here figured the F's are very much like those seen in the violins of Antonio's declining years.

The varnish used by Stradivari's sons is rarely up to the standard of their father's or indeed that of other Cremonese artists of the first rank. It is usually thinner in texture,

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and more sparingly laid on. It is a mistake, however, to suppose that the brothers never used the finer varnish on their own productions; I am acquainted with a magnificent violoncello by Francesco, now or recently in the possession of Messrs. Hart of Wardour Street, the only bass, in fact, by this maker I ever saw, the varnish on which is equal to all but the very best of that used by his father.

In point of tone the violins of both sons is always very fine, so far as my experience goes. In this respect the subject of the plates is no exception to the rule; it possesses a full, mature tone of much breadth and sonority.

It belongs to Messrs. Hart, who kindly lent me it for the purposes of this article. As will be seen on examining the view of the back, that portion of the body is made of beech, a decidedly rare occurrence in anything emanating from the Stradivarian workshop. The appearance, however, is by no means unsightly; the sides are of the usual sycamore with the small curl possessed by "native wood." Varnish is golden brown on a yellow ground, clear in texture, but having little resemblance to the quality one is accustomed to in the father's work. I should say that the mould on which this fiddle was built was one of those used by Antonio for some of his instruments (not of the long pattern) made between the years 1690 and 1700. The chief measurements are: length of body 13 15-16th inches; width of upper bouts 6½ inch bare; upper bouts 8 inch full; height of sides 1 3-16th inches all round.

Omobono's labels are written in a small, rather neat text hand, but I must confess to a certain degree of scepticism as to the authenticity of some of the tickets I have seen; such of them as I have met with both in violins and elsewhere, all bore the same date, viz., 1740; this happens to be the date given in all the books which reproduce the originals either in facsimile or otherwise; the only exception I have noticed being a somewhat dubious printed ticket quoted by the German writer, von Lutgendorff, and dated 1725. It is, of course, possible that the maker kept a stock label which did duty for nearly all occasions, but it hardly seems likely. A similar coincidence may be noticed in numerous violins by or reputed to be by the Botzen maker, Matthias Albani, the labels in which are singularly unanimous about the date, which in such cases is 1690! I could multiply instances, but it seems unnecessary.

* *

STEVENSON STUDIO CLUB

THE latest addition to our musical clubs, the "Stevenson Studio Club," held its inaugural meeting in the fine new Lecture Hall of the Toronto Conservatory of Music on Saturday evening. Dr. A. S. Vogt gave an interesting and instructive address, explaining the aims and ideals of the Club, and generally wishing "God-speed" to the movement. Mr. F. S. Welsman and Mr. F. E. Blachford, the visiting artists, gave an artistic rendering of the Grieg Sonata for piano and violin in G major (Opus 13) which was vociferously encored. The Quartette, from "Rigoletto," by Misses Irene Symons and Nellie McNeil, Messrs. T. E. Stuart-Stubbs and Harry Barron, and the Sextette from "Lucia de

Lammermoor," with the addition of Messrs. C. W. Dingate and Oscar Clarke, were the concerted numbers presented. Miss Irene Symons sang in her usual artistic manner the Habanera (Carmen), A Bowl of Roses (Clarke) and The Valkyrie Call from Wagner's "Valkure."

Later in the evening, as the result of pressing requests to do so, she repeated the latter number, an excerpt in which her rich and powerful voice finds ample scope. Miss Nellie McNeil contributed Guy D'Hardelot's "I Hid My Love" and Finden's "Take Pity" with fine intensity of feeling and excellent tone. Mr. T. E. Stuart-Stubbs was equally successful in Blumenthal's "An Evening Song," and "Take a Pair of Sparkling Eyes," "Gondoliers," while Mr. Harry Barron gave a most impressive rendering of the Recit. and Aria from the "Messiah": "Thus Saith the Lord," and "But Who May Abide." The meeting will be held once a fortnight. The office bearers elected were: hon. pres., Mrs. M. M. Stevenson; president, Dr. H. M. East; vice-president, Miss Irene Symons; secretary, Miss Chamberlain; treasurer, Mr. George McNeil. Programme committee: chairman, Mr. M. M. Stevenson, Miss Irene Symons, Miss Louise Risdon and Miss Nellie McNeil. Refreshment committee: chairman, Miss Jean Morton, Miss F. Steinhoff, Miss Marjory Whittaker, Miss Muriel Starks, Messrs. T. E. Stuart-Stubbs, Bedford Richardson, John Fish and C. W. Dingate; accompanist: Mr. Harold Tomlinson. Two other meetings will be held during the present season. Over fifty of Mr. Stevenson's pupils were present.

* *

NEW YORK SYMPHONY ORCHESTRA

WHAT promises to be the banner musical event of the season is the engagement at Massey Hall on February 17th of the New York Symphony Orchestra, Walter Damrosch, conductor, with the world-famous Russian pianist, Josef Hofmann, as soloist. Manager Withrow announces that mail orders accompanied by remittance will be accepted at once for the concert. The opportunity of hearing a virtuoso of Hofmann's undoubted supremacy in association with one of the greatest orchestral bodies in America is the only one which Toronto is to enjoy this season.

Walter Damrosch, of the New York Symphony Orchestra, though only fifty-two years old, has been for many years the "Dean of American Conductors" and in his thirty years as director of the New York Symphony has brilliantly continued the work of his father, Dr. Leopold Damrosch, who founded this great musical organization.

Mr. Damrosch not only gave America its first Beethoven Festival and the first performance of many of the symphonic works of Brahms, Tschaikovski, Sibelius and Elgar, but also since 1907 the modern French School has received much of his attention and sympathetic interest in the presentation of the works of Debussy, Dukas, Enesco, Chausson and Ravel. He has also encouraged American art by the production of many works of native composers.

Nearly all of the famous foreign artists who came to this country during the last thirty years have made their first American Orchestra appearance with the New York Symphony Orchestra. Among them may be mentioned Lilli Lehmann, Ignace Paderewski, Fritz Kreisler, Sarasate, d'Albert, Bloomfield-Zeisler, Von Bulow, Rosenthal, Alvary, Marianne, Brandt, Etelka Gerster, Saint Saens and Tschaikovski. The advent of Hofmann adds one more to the list of historic musical names. Step by step this master pianist has gained the distinction of being proclaimed "the world's greatest pianist" which is freely conceded to him by Toronto music lovers together with those of the entire continent.

* *

FOR THE WAR SUFFERERS

THE Knights of Columbus are placing themselves in evidence as sympathisers with the sufferers of the war, and have arranged to raise in Canada the sum of $6,000.00; a most noteworthy idea from this Catholic organisation. The opening of the campaign on this behalf will be a concert in the Columbus Hall on the 12th of this month. The talent so far engaged speaks for itself; The Adanac Quartette, Ernest Seitz, the brilliant pianist of Canada, who made such a great success at Massey Hall at his *début* last month, Paul Hahn, cellist, and Mr. Robt. H. Tattersall, pianist. The plan of reserved seats will open at the Bell Piano Ticket Office, February 9th.

* *

DR. TORRINGTON ENTERTAINS

ON Friday evening, Jan. 15th, Dr. F.H. Torrington, organist and choirmaster of High Park Avenue Methodist Church, and Mrs. Torrington entertained the members of the choir, with the pastor of the church, Rev. R. J. Treleaven, and Mr. F. Colbeck, chairman of the music committee, at their residence, 12 Pembroke Street. After a brief rehearsal, the remainder of the evening was given to enjoyment and sociability. A short programme was given by members of the choir assisted by Miss Isabella Brown in recitation

and song. Dr. Torrington expressed the pleasure of Mrs. Torrington and himself in having the choir at their home. A few remarks were given by the pastor, in which he expressed his satisfaction of the excellence and high standard of music given by the choir every Sunday, which was a great factor in the religious life and work of the church. Mr. Colbeck also spoke highly of the work done by the choir through the able direction of Dr. Torrington, and he felt that High Park Avenue Church had made no mistake when they placed Dr. Torrington in charge of the choir. Whenever he visited churches in other cities he always returned home feeling thankful and satisfied that the church had such a competent organist and choir leader. Refreshments were served, after which a hearty vote of thanks was tendered to Dr. and Mrs. Torrington for their kind hospitality, and a most pleasant evening was brought to a close.

* *

THE MUSICAL AND THE DRAMATIC WORLD OF ENGLAND BEFORE AND SINCE THE WAR BEGAN

(*Special to* MUSICAL CANADA *by Professor Wesley Mills*)

LONDON is well supplied with music schools, which bear different names, though none of the leading establishments are designated "conservatories." The public has the opportunity of learning something as to the sort of music these institutions can furnish by the concerts which are given by the schools, either in their own buildings, or in the public concert halls. So far as I am aware, these institutions do not unite in any way concert-giving, education, etc., except in examination work, the Royal Academy of Music and the Royal College of Music constituting a conjoint board for examination work and granting diplomas.

Their concert programmes are much like those of other concert-giving bodies. Why should the schools not fill a great gap in London musical life, and give by conjoint effort a series of historical concerts? These, if accompanied by short semi-popular little lectures, would prove both interesting and highly educative. The materials are at hand for at least four of the schools have full orchestras. Who has ever heard of an institution of music in which any considerable number of the students had a grasp of the history of the evolution of music? I do not mean that farrago of facts crammed up for examination purposes, but a vital knowledge of the principles of evolution, and of the order in which development in music has taken place. I find that a large proportion of music students have not so much as heard of a work like Parry's, "The Art of Music," much less ever listened to lectures on the development of music, illustrated by illuminating examples.

In attempting to judge of the school orchestras, a serious difficulty presents itself. Professional orchestral players and professors of the school are found in the same body with students of various stages of pupilship. Could not the audience be at least informed as to which were which?

There has been for some little time, in at least one of the schools, a series of classes arranged for those who have teaching especially in view. Apart from these special lectures and demonstrations, occasional lectures open not only to the students but also to the public on the payment of a small admission fee are given. In one of the smaller of the schools a systematic well-illustrated course on acoustics was given last year. Attendance by the students seems to have been optional. Very few turned up and a large proportion of that few behaved in a very discreditable manner. But why should any student of a school of music be given a leaving diploma who cannot show that he possesses both a theoretical and practical knowledge of a science like acoustics which lies at the very foundation of music.

I have also been amazed to learn that in no London school of music is there any course provided by an expert physiologist on the anatomy and physiology of the vocal organs. As long as seven years ago one of the leading schools of Canada established a thorough course on this subject. The fact is that in matters scientific, musical education is ages behind that of some other professions. Apparently, too, some of the scientific works recommended to students belong to a period dating back some twenty or twenty-five years. We must, no doubt, give the music schools credit for a good deal of the technical advance that one notes in piano and string playing at the competitive festivals throughout the country. But candour compels me to say that I have been a good deal disappointed in the voice production of many of the student singers that appear at the concerts of the various schools. From the results I should judge that much more attention is paid to style than to that grounding in voice production essential to sure progress and the preservation of the voice from deterioration by use. Speaking of violin *technique* I would like to make special mention of an excellent work on the subject by Herr Hans Wessely of the Royal Academy of Music. It is not designed for beginners, but for more advanced learners and teachers. It is

full of needed special instruction and warnings.

Most of us are disposed to look on school time-tables, syllabi, etc., as necessary nuisances. At last I have met a syllabus which has roused me to enthusiasm. It is that issued by the London County Council for the teaching of music in secondary schools, and contains so much that is sound and valuable, and so little that is open to objection, that I can recommend it to all teachers, especially those that have vocal teaching to do, with the greatest confidence. It may be ordered as "Board of Education Circular 832." It has, however, appeared in the *Musical Herald* for September, and also in the *Music Student* for the same month.

I would like to point out that there is published in connection with the latter journal a chamber music supplement that will not fail to interest many readers. It is under the guiding control of Mr. W. W. Cobbett, an enthusiast, who devotes both time and money to encourage progress in chamber music. Mr. Cobbett is now offering a prize for a string quartette in which, however, the second violin and the viola sections must be of equal importance with the other parts. If we can but get this sort of composing done and find artists who will execute the parts as well as the first violin player, who is usually easily the best of the four, a distinct advance will have been achieved.

In a previous communication reference was made to the performance of Mackenzie's opera, "The Cricket on the Hearth," by the students of the Royal Academy of Music. Earlier in the season Verdi's "Falstaff" was given a production by the students of the Royal College of Music. This was very well done, and may have led to the revival of this opera at Covent Garden in the following summer after an unduly long interval of neglect. Plays, or portions of plays, Shakespearean and others, are also given occasional public performance by the schools of music. I heard Henry Arthur Jones' comedy, "The Liars," well done at the Guildhall School of Music, but did not know how to apportion criticism, favourable and unfavourable, as the standing of those who took part in the performance was not made clear on the programme. At least one teacher seems to have been amongst the actors, which I cannot help considering a mistake.

The conduct of students during public performances, whether on or off the platform is, of course, a matter of great importance. There is an excellent tone, and an air of refinement about the concerts given by one of the schools, which are pronounced and superior to anything I have witnessed elsewhere. Whether the fact that the principal of this institution is himself always present at the concerts has anything to do with this, I am unable to say. A few months ago, at a concert given by one of the strongest of the schools, in a large hall, the young gentleman playing the piano part of a concerto, while the orchestra was filling in its part alone, gazed around the whole hall, apparently paying not the slightest attention to the work of the assisting orchestra. Such an exhibition makes a most unfavourable impression, both as regards the solo player's mental state, and the sort of training in platform deportment or lack of it is characteristic of the institution to which he belongs, in spite of the fact that this may have been an exceptional case.

To be continued.

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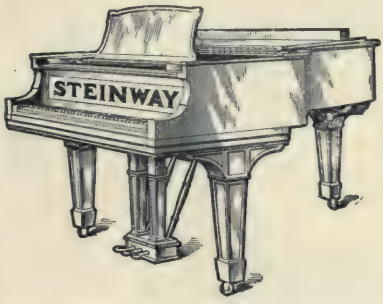

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THE MUSICAL AND THE DRAMATIC WORLD OF ENGLAND BEFORE AND SINCE THE WAR BEGAN

(*Special to* MUSICAL CANADA *by Professor Wesley Mills*)

(*Concluded from February Issue*)

Before leaving the schools and the subject of lectures on this occasion I should like to call attention to two which have impressed me a good deal: Dr. Yorke Trotter, of the London Academy of Music, has given on several occasions a lecture on his method of teaching music, or as I would prefer to say, bringing about musical development. For details I would refer the reader to Dr. Yorke Trotter's works, but the practical results were certainly very remarkable. What I would like to have known was this gentleman's opinion as to the native ability of the pupils; whether for example they were to be considered as of average ability or unusually endowed; and more especially the amount of time spent to secure such striking results. Another lecture of quite a different kind was that given on the "cradle" piano keyboard by the inventor, Mr. Fred. Clutsam, an Australian. This was a perfectly straightforward and scientific lecture on the subject of piano action, and was remarkable as being wholly free from those attempts at wit and pleasantry which lecturers in England so often seem called upon to introduce into every subject they treat. The astonishing statement was made that piano action has undergone little improvement in a hundred years. The lecture was illustrated by apparatus, and by playing on instruments with and without the "cradle keyboard." I was convinced myself that this invention, in some respects at all events, notably in securing purity of tone, marks a distinct advance.

ONE EFFECT OF THE WAR

The famous promenade concerts of the Queen's Hall Orchestra, under the baton of Sir Henry Wood, began about the middle of August, therefore not long after war had been declared. We were not left long in doubt as to what effect this event was to have on our concert life. The

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Queen's Hall is managed, or rather considerably mismanaged, by a well-known music publisher and piano manufacturer, who proceeded to declare that only English-made pianos were to be admitted to the Queen's Hall, and to interfere with the programmes of the concerts, as they had been arranged long before. For the usual Wagner programme of the Monday evening concert, there was substituted a Franco-Russian one; but this was the first and last occasion on which there has been any change. Both the manager of the concerts, Mr. Newman, and the conductor, stood to their guns and the public has supported them.

These concerts have always been remarkable for the breadth of the programmes, every school of music being represented. Notwithstanding the fact that one of the leading newspapers tried to belittle German music, the record of the ten weeks season showed that, as in the past, the evenings devoted to concerts of German music, i.e., to Bach and Beethoven on Friday and to Wagner on Monday, had been the best attended.

The declaration of war was followed by considerable panic in both the musical and dramatic realms. Festivals were speedily abandoned and choirs determined not to meet as usual, while the plans of private teachers were greatly deranged. As it turned out later, this panic was unjustifiable, nevertheless it has not been by any means wholly neutralized by later action. The second Brighton Festival has, however, just been held successfully, and likely without even any financial loss.

To return to the question of British made pianos, it turns out that there are really none, some of the parts of all pianos made here being manufactured abroad. But matters have gone farther in reprobation of things German. Letters have appeared in the newspapers against the German or continental fingering in piano playing. It is said that some teachers of harmony now speak no longer of the German sixth or if they refer to it at all, designate it the Teutonic sixth, etc.

We have had meetings of musicians held with the vague notion of assisting the profession in some way at this critical period. Unfortunately there has been evolved a quite senseless unnecessary amount of hostility to those musicians who happen to be technically "alien enemies." These meetings seem to have led to no well-considered action, but have given us glimpses of the character of some musicians, more or less well known, that we would gladly have been spared.

Some of the impressions that prevail, more or

less widely, are the following: (1) That the public is prejudiced against both native composers and native artists. (2) That British orchestra players, believed to be the best in the world, are at a disadvantage, and that this is serious as their numbers are large. (3) That music generally suffers from a lack of the fair play that is desirable. I have always thought that there was no prejudice on the part of the public that cannot be overcome, by either a composer or a performing artist, if his merit is conspicuous. The public has recognized Elgar because he made it clear that he was a world musician. The same public has preferred some British singers and found many foreign players more to its mind, simply because there are no British solo players the equals of the best foreign violinists and pianists. There are a large number of excellent English orchestral players, but to claim in a broad way that British orchestral players as a class are "the best in the world is not warranted. Apparently many of our musicians—notably certain composers—seem to think they will be heard for their much (and often erratic) speaking. All this is futile. The public wants the best it can get, and does not care much whence it comes. If it is a question of patriotism or charity, the Englishman will not be wanting, but he prefers not to mix these with business or art.

Of quite different complexion are two matters that I must specially refer to, as they stand alone in their insane folly. The Guildhall School of Music soon after the war broke out dismissed all its Austrian and German teachers. For the credit of old England, I am glad to say that no other school has acted in this way. Was it not the same part of London as that in which this school is situated, which drove Shakespeare and his fellow actors out of "the city" for miles into the suburb of Shoreditch. The managers of this school have also banished all foreign-made pianos,—so now we understand pretty well what manner of people they are. I would have in all large music schools a certain number of foreign teachers so that the advanced students might get the benefit of contact with teachers of different view-point and training.

I lately heard a lady play the Mendelssohn violin concerto very well as regards *technique*, but so far as style is concerned she might have been playing a Bach selection. A complete change in this artist's point of view might be effected by a residence abroad, or by study with a foreign teacher. Art is cosmopolitan, and should not be cramped by national boundaries.

Musical and dramatic criticism have certainly not improved since the war began but it cannot be said generally to have deteriorated greatly. So far as I am aware, however, only one critic has deliberately set himself the task of writing down all German music, and as the paper that has lent itself to this is one of London's best, and used to give us well considered, sober criticism, this new attitude is all the more incomprehensible. Of course, all that any man can do who sets out to write down Bach, Handel, Beethoven, Wagner, and a host of other worthies, is simply to make himself appear "egregiously an ass"; but it is a sad sight nevertheless. Of course, the public suffers for all the prevailing narrowness that is masquerading under the name of "patriotism." The manager of the Albert Hall Sunday Concerts announced that he would engage only English artists. He has and the public has had to put up with concerts of an inferior quality. No one country can compete successfully against the world in music.

One of the astonishing revelations of this war period has been the facility with which people are able to forget the pit whence they were digged. Persons of standing, who owe very much of all they are in education or opportunity to a foreign country, seem to retain not a shred of gratitude. A very conspicuous example has been given us in the musical world: One of the greatest lights of the musical comedy realm has recently returned from Germany. He has derived a large proportion of those musical plays by which he has made several fortunes from Austria and Germany, and he has on several occasions got medical treatment for himself that could be obtained nowhere else except in Germany, yet in the face of all this he returns with not one good word to say for and many harsh ones to say against Germany.

Patriotic Music

The war has had a more pronounced effect on the music of the day than any other occurrence in many years. There has been a rapid and large output of so-called patriotic songs, most of them of no great value, and many very poor specimens, with probably very, very few that are likely to go into the class of things worth cherishing. Of a different quality are the national hymns of which we hear only those of Great Britain and her Allies. There have been several settings of these prepared, one of which gave rise to a lawsuit ending in an extraordinary judgment. Notwithstanding the fact that some of the highest authorities on music in the land declared their conviction that one musical firm had copied from the publication of another, the court held to the contrary opinion. Why call expert evidence at all, if it is to be wholly ignored as in this case?

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One result of the singing of patriotic songs has been a very plainly destructive effect on the voices of some of those who undertook this task. As a matter of fact to be effective these songs must, in most cases, be sung by bodies of people, not by individuals. This has been proved positively by the excellence of the result in the case of the London Choral Society which gave a concert of national anthems, as arranged by their conductor, Mr. Arthur Fagge. There were two well-known male soloists, but the choir put their efforts in the shade—in fact, made them seem unnecessary—even undesirable by comparison. New to London, and very welcome, on this occasion were the sea chanties, or sailor's work songs. They deserve to be better known. This concert was equally happy in conception and in execution.

Most of the usual series of concerts of the higher grade, such as the Classical, the Queen's Hall Symphony concerts, the London Symphony concerts, and the Philharmonic, began at the usual time, though under circumstances that are not in all respects subject for congratulation. The Queen's Hall Symphony concert management, following the usual classic lines, has been attacked by that misguided critic of a leading morning paper referred to previously, but so far as I am aware he is alone in his folly. The Philharmonic Society began the work of its one hundred and third season by probably the most theatrical concert ever given during its entire existence, for the music was flamboyant, the piano soloist highly demonstrative, and the conductor the most theatrical in Christendom. If ever the need of a classical work to give due weight to an orchestral concert was demonstrated, it was on this occasion.

The Young People's Orchestral concerts have also begun. There is an orchestra, the string department of which is composed almost entirely of ladies, under the conductorship of Miss Gwynne Kimpton. A short popular lecture is given by Mr. Stewart Macpherson before the symphony of the day is performed, so that these concerts are educative as well as entertaining. The audience is composed largely of quite young people, but by no means exclusively so. The playing of the orchestra is characterized by much rhythmic vigour, and a high degree of efficiency, but if henceforth rather more attention were paid, especially to the string section, to the elements of beauty and refinement, there would be, I venture to think, a distinct artistic gain.

To my mind one of the saddest facts in connection with this awful war is the effect, not on men's bodies, but on their minds. One finds truth, as such, lost sight of with a view to some

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more or less selfish and narrow practical end. Parliament and the press justify concealment of the truth in regard to the war by "the good of the army." True, the press blames the government for withholding news, but one finds the plea for more information based on the effect it is to have on recruiting—on the relatives of those at the front, who are said to be entitled to hear of the brave deeds of the troops, etc.—all of which has a certain amount of weight, but what of truth as truth? Why should a whole nation be kept in the dark as to the reverses of the Allies? Why have the truth gilded? That the press is not wholly free from blame was evident from the manner in which most of the papers fell on one of their number when it published the truth after the disaster at Amiens, and also from the fact that letters complaining of the inaccurate, sensational and one-sided reports that were being published were suppressed. Nor can the press be wholly cleared from the charge of having encouraged, if not instigated, ill-treatment of those who happened to be technically "alien enemies." The Deptford rioting was a disgrace to England. It would be no exaggeration to say that there has been more contempt, ill-feeling and downright hatred of foreigners stirred up in these islands within the past three weeks, than in the previous twenty years. Can the press claim that its skirts are clean?

Musicians have suffered with others, or I should not have felt justified in these allusions in such a paper. To illustrate by a single case, that of an organist engaged at Aldershot for fourteen years, charged with failing to register. He had been brought to this country thirty years ago, and had no relatives in Germany. He had served in the British Army. The only thing German about him was his birth; his only fault that he failed to register, in which he was actuated by the best of motives,—yet this man was fined £20. A brilliant dramatist has said that certain of our magistrates are "impervious to law," to which the case referred to earlier seems to lend some colour, while the last one would lead one to think some of them impervious to much else. But it is pleasant to turn from such things to those of a kind that make one think better of human nature. It was clear from the first that there must be much suffering among various kinds of artists. Musicians, and above all, orchestra players, have thus far been the chief sufferers, though many a poor actor and actress has come to their last sixpence and been obliged to betake themselves to work of a kind that must be very uncongenial.

The public were appealed to not to discontinue

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amusements for the double reason that they were desirable to relieve the strain of the war, and that a host of worthy people, including a vast number of those connected with the theatres and music halls, in other than a strictly artistic capacity, such as stage hands of various kinds, should not be thrown out of employment. The press must be given credit for assisting in all such efforts. The managerial heads of the theatrical profession showed that they were not only willing to organize bodies of special constables, etc., but to forego their own business profits wholly or in part to assist in this good work. Some authors of plays did the same. The chief obstructors to the plans proposed to bring about a basis of agreement between managers and artists were the "stars" who seemed unwilling to accept a reasonable reduction in salary like their less famous colleagues. Is it not time that some method was devised for controlling the unreasonable, indeed, the often preposterous demands of star artists in both the musical and the dramatic professions? If the public would assist managers the result would soon be achieved.

Few theatres and music halls are making money, many are losing it, but things are very much better than anyone expected during the first month of the war. It would be gratifying to me if space permitted to refer in detail to some of the organizations and means devised to help artists, through employment as far as may be, during this disastrous period. The English may not always be models in organization of charity, and they certainly are not in preventing poverty, etc., but I doubt if there is another people under the sun so ready to assist their fellow creatures in distress. If only this fair England—rather Britain—were not so cursed with drunkenness, and gambling (betting)—the former more evident now than ever, especially among women, how different things would be! About the efficiency, the coolness, the bravery of British troops there can be no question, but one sees far too many intoxicated soldiers on the streets of London, and one cannot draw favourable conclusions as to the taste and intelligence of British soldiers from the songs they sing—one of the worst specimens, so far as the words are concerned, has been printed in a London daily paper, as that to which Canadians are partial. For the sake of the proprieties I hope there is some mistake about this.

There has been up to very recently a curious scarcity of music in connection with recruiting and in the training camps, But of late efforts have been made to provide concerts in these camps which, it is hoped, will beget a taste of a higher kind than one would judge to exist from

the songs in which the troops now seem to delight.

THE DRAMATIC SITUATION

Many things in connection with this war lead one to question in how far our education in various directions is of real value, and in how far it is a hollow sham.

War has sometimes led to reforms, and I hope this one may prove so as regards our theatres, etc., but up to the present I see little or no improvement. Only a few days ago I visited a theatre in which those who sat in the back of the house had to put up with draughts, hard seats, and insufficient light to permit of a comfortable reading of the programme; and this applies to a not inconsiderable proportion of West-end theatres.

Of plays of value produced a few weeks before the war broke out, one of the best was Zangwill's "Plaster Saints," a work not unworthy of Ibsen, but it did not meet with the approval of the critics, and so had a short life,—so much the worse for London. Since the war we have had a few revivals, perhaps the most important being H. A. Jones' "Silver King," and Barrie's "The Little Minister," the best work he ever wrote. The evil of the long run was shown in the fate of L. N. Parker's "Bluff King Hal." People had had so much of Henry the VIII, which as presented at His Majesty's some time ago was largely a spectacle, that they declined to patronize what they no doubt thought was a sort of repetition of this play in a modified form. As a matter of fact in substance, characterization, staging in the widest sense, and acting, this was one of the best plays seen in London for a long time. Mr. Bourchier's acting was superb and this alone made a visit to the Garrick when "Bluff King Hal" held the boards—all too short a time—well worth a visit for its own sake, while the period of Henry VIII was illuminated as one can seldom hope to have the opportunity of realizing. Truly London is stupid as to plays.

Now we have "Henry IV," Part 1 at His Majesty's, and the leading newspaper of the town telling us that *Falstaff* is a character somewhat out of date. The term the critic used is rather more odorous than I expected to see in a paper of the standing of this one. Now if this be true of *Falstaff*, what of *Shylock*, *Macbeth*, *Lear*, etc.? What of any classic character—what of anything that is not of yesterday and to-day,—so what is to become of art at all? But before any of Shakespeare's plays was being given in a West-end theatre, a whole season of them had begun in the old Victoria Hall in the poor district of South-East London.

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I have enjoyed several evenings of such plays, as well as operas and lectures there myself.

This reminds me of an oversight of mine in a previous paper, when dealing with the People's Theatre. Many readers will remember that Mr. Charles Fry accompanied Sir Alex. Mackenzie on his Canadian tour in 1903, and delighted audiences with his fine elocution. Some fourteen years ago this gentleman began giving in Bethnal Green, a poor suburb in the East-end of London, Shakespearean plays with very simple staging, and these have been continued ever since to the great delight of vast numbers of people who could afford to pay only the very small admission fees asked. Mr. Fry deserves a tangible monument to his efforts, and doubtless he has already himself erected one of gratitude in the minds of many sincere followers.

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inaccurate and gilded statements and with much concealment of unpleasant truths, I have felt it necessary to write in the spirit of correction and addition, and with all that detachment which one who deals with art in any form should endeavour to practise seeing that art is cosmopolitan—is of all lands and no land. That such an attitude exposes one to misunderstanding there can be no doubt, but I cannot sacrifice my convictions as to the desirability of such a course whether it be understood and appreciated or not.

London, November 24th, 1914.

* *

MISS EDITH M. PARKER

Miss Edith M. Parker, contralto, and teacher of singing at the Canadian Academy of Music, is one of Toronto's prominent soloists and has won splendid success on the concert platform. She began her studies several years ago with Geo. Sweet of New York, one of America's most noted teachers, and under his direction gave several most successful recitals, and is now continuing her study under Francis Fisher Powers of Toronto. She has appeared in a great many cities of prominence both in Canada and the United States, meeting with success at every performance, and has also filled a great number of important engagements in Toronto. The result of her studio work has placed a number of her pupils in concert work and church positions.

Miss Parker is soloist in High Park Presbyterian Church, one of Toronto's large churches, where her work is much appreciated.

* *

MUSIC IN NEW YORK

New York, *February 20th, 1915.*

It would seem that every artist in the world has gravitated to America this season. Europe is hardly in an artistic frame of mind, and the music of the human voice and the piano has given place to the roar of cannon, and the rattle of the sabre, and many of the artists who in the past have afforded us hours of the keenest delight are now on the firing line, doing their duty toward the land which they call home, all their ambitions, hopes and efforts absorbed in the great tragedy that is shaking the world and remaking it. But this country is the haven of those who have not shouldered the rifle, and despite the fact that this is one of the worst seasons we have experienced for many years, the list of artists who are appearing here is one of the longest the concert goers have known. Actually, business is bad — disheartenningly bad, which means that the best of them will not fare very well. But what little

they do will be just that much better than they would be able to do in Europe, probably, so they possess their souls in patience and await the season of better things.

Whether it was the war or just desire for further conquest—to say nothing of money—that drove the great 'cellist, Casals, over here it is impossible to say, but certain it is that American music lovers are the gainers. It has been many years since this great artist has paid us a visit, and during that lapse of time he has advanced to the very forefront among the great ones of the earth. Now America is paying her tribute to his genius, and the little wizard of the 'cello is reaping his harvest of glory and dollars.

And now an Englishman has entered the lists; an occurrence all too infrequent. Quietly, with all the reserve and respectability that is the Englishman's heritage, he has sat himself down at the piano to show what he can do. And the result? the critics now merely remark that Leonard Borwick played in his "usual masterly and finished manner," or "with all the great musicianship and technical perfection which we have been lead to expect from this artist." They do not need to say any more about him because he has established himself as one of the really great pianists.

Most of the other instrumentalists are well known to us, friends of long standing. There is Gabrilowitch, for example. He has not been in America quite so frequently as some of the others of late but he is never forgotten. He always has something of unusual interest to offer at his piano recitals. And then again he married a daughter of "Mark Twain," which naturally gives all Americans an excuse for partially claiming him. His wife is over here with him, giving recitals by herself and in conjunction with her husband. Their joint appearances have occasioned not a little comment. The young Russian pianist has applied his talent in a new direction by playing his wife's accompaniments, and in a manner that has won him extravagant praise from all hearers. At one of his own appearances he offered a set of variations from his own pen which were stamped with musicianship and freshness and originality of ideas.

There is one artist, at least, to whom the war has proved an actual financial blessing, though, of course, it was not consciously used with that end in view. Fritz Kreisler, the chosen among violinists, responded to the call of his native land, Austria, and went to the front to serve with his regiment, in which he had been an officer some years ago. Badly wounded, he was invalided home, and after regaining his health sufficiently to permit him to travel and again

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take up his violin, he came over to America to fufill his concert engagements arranged for this season. At his first appearance it was apparent that he has been through much suffering and privation, and he walked with a limp which he tried vainly to hide. But the first few bars he played showed that his noble art had remained unimpaired, and the size of the audience proved that his popularity had increased. Even vast Carnegie Hall was so crowded that it was necessary to put chairs on the stage to accommodate the numbers who wished to do hommage to a great artist and a sort of popular hero.

But another great artist and popular hero has left us, and his loss is not compensated for by our many acquisitions of new talent, nor mitigated by mere numbers of favourites. Caruso has sailed away! With tears in his eyes and sorrow in his voice he told the newspaper men how much he regretted having entered into a contract which called him to Europe. He bade them *au revoir* with countless regrets and hopes for a speedy return, and set his face toward sunny Italy.

Since the year of Paderewski's first visit to this country there has not come to these shores any artist whose popularity has equalled that of Enrico Caruso. And probably no artist has ever held the esteem and love of the public for so long. No one can take his place nor share his laurels; no one, with the possible exception of our own Miss Farrar, can fill the Metropolitan at each appearance, and it seems passing strange that these two should be leaving. Miss Farrar has said that her appearance at the opera house next season is problematical. She is to make a concert tour under the direction of a Boston manager, Mr. Ellis, but beyond that she has made no plans. Should she not appear her loss will be irreparable. One of the greatest triumphs of the present season has been the combination of Farrar and Caruso in "Carmen." Enormous audiences have applauded them to the echo upon the several occasions when they have sung together in Bizet's immortal masterpiece.

Torontonians will recall a patriotic concert given in their city during the season at which Mr. Jerome Uhl, a New York bass-baritone, scored a marked success. He gave a recital in Aeolian Hall in January, before a good sized audience which indicated beyond peradventure that they liked his voice and his singing. He presented a varied programme and disclosed a splendid voice of much warmth and colour; a voice which is certain to have a host of admirers. He is an artist in love with his work, which is synonymous with interesting singing.

Miss Eva Gautier, formerly of Ottawa, has been singing in this city at private musicales with pronounced success.

SYDNEY DALTON.

* *

MUSIC IN OTTAWA

OTTAWA, *February 25th, 1915.*

THE concert of The Ottawa Symphony Orchestra in the Russell Theatre on February 11th, under the direction of Mr. Donald Heins, was a notable event in many respects.

After years of patient waiting and effective work Mr. Heins and his splendid body of musicians have at last awakened the public to a realization of the wonderful organization it possesses. The house was completely sold out and the audience the most brilliant, it is safe to say, that has ever assembled in the Capital.

For the first time in Canada the Symphonie Spirituele of Hamerick was given a masterly interpretation by Mr. Heins having the orchestra so thoroughly under his command that they responded readily to his every demand. In other numbers, "La Veillee de L'Ange," "Garden of Gabriel," and in the Concerto with Madame Katherine Goodson the orchestra was used effectively as a colorful background.

Katharine Goodson has been heard here several times previously in recital but never before with the orchestra.

She further strengthened the impression formed from her previous visits and may justly be termed the one of the few great pianists extant. Of the other soloists it may be said the orchestra was most happy in their selection. Miss Helen Langdon, a 'cellist pupil of Mr. Heins, played most brilliantly and bids fair to make a name for herself in musical realms. Marie Ricardi was the vocalist of the evening and won a notable triumph in Mozart's "L'Amero," giving as an encore an effective new song "Baby's Eyes," by Mr. Heins.

The concert was under the distinguished patronage of Their Royal Highnesses and the vice-regal box was occupied by The Governor General, The Duchess of Connaught, Princess Patricia and a brilliant suite.

The financial part of the concert exceeded all expectations and has left no uncertainty as to the orchestra's future, I am glad to say.

The next concert of the Morning Music Club will be under the direction of Mrs. F. M. S. Jenkins. It will be an interesting departure from the usual programme inasmuch as it will consist of a production of Liza Lehman's song cycle for four voices, "In a Persian Garden." The soloists will be Miss Marie Ricardi, soprano; Mrs. Mayns Davis, contralto; Mr. H. A. Underwood, tenor; Mr. W. Goad, baritone; Mrs. F. M. S. Jenkins at the piano. Musical life in Ottawa is deeply endebted to Mrs. F. M. S. Jenkins, who besides having charge of the music at St. Georges, one of our largest churches, finds time to devote to everything which tends to the uplifting of her art and has been most successful as a vocal coach.

Through the kindness of the Morning Music Club we are to be given an apportunity of hearing the famous Hambourg Trio here, March 23rd. Few Canadian cities are having an opportunity of hearing these three great artists together. Both Jan and Mark have been heard here several times and are deservedly popular.

With the Orchestral Concert preceeding it in very close proximity and a number of other musical events in aid of the Belgian Relief Fund it is not to be wondered at that the Donalda concert on February 16th was not well

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attended. Mme. Donalda was in good voice but her offerings were trivial in many respects and much was left to the imagination.

The assisting artists were the Donald Heins String Quartette who did much to redeem an otherwise rather uninteresting evening. Although a comparatively young organization the Quartette is meeting deservedly with great success and is composed of Donald Heins, 1st violin, Mrs. Donald Heins, 2nd violin, Miss M. Bonar, viola. Mark Botten, baritone, was the vocalist and Miss Lightstone at the piano.

I have been favored with a new patriotic song, "Johnnie Canuck's the Boy," the words and music of which are by Jean Mulloy, wife of Trooper S. W. Mulloy of Kingston, the blind Canadian hero of the South African War. It has a rollicking chorus that goes with a swing and dash that is sure to make it both a favorite with the public and Tommy on the march. The song is a gift by Mrs. Mulloy to the Red Cross Society, Kingston, a generous and kindly act by Mrs. Mulloy which is worthy of emulation.

The opening of the new organ in the First Baptist Church was attended by an audience which taxed the seating capacity of this large church. The organ is a magnificent instrument costing about $10,000, and a splendid evidence of the superior workmanship of the Canadian Pipe Organ Company of St. Hyacinthe, recently established.

Healey Willan, F.R.C.O., organist, and Dalton Baker, baritone, both of Toronto, had never previously been heard here but their fame had preceeded them and it is safe to say that Ottawa has seldom heard such a thoroughly enjoyable but alas too infrequent a recital.

Ottawa is contributing its share to the war-time songs. I have been given a copy of the "Call to Arms", composed by Marie Tasse (Mrs. Emmanuel Tasse), organist of St. Joseph Church. The music is ringing, martial, and has a splendid swing to it, while the chorus is bound to make it popular. The composition and rhythm are distinctly original and it exactly fills the notable lack of a truly stirring yet dignified war song.

The words are by Miss Laura McCully, known to Canadians as the author of a recent book of poems which was extensively and favourably reviewed from coast to coast.

L. W. H.

* *

Miss Winifred Hicks-Lyne successfully filled engagements on the 18th ult. at St. Catharines "Messiah" concert, and in Buffalo on the 6th ult. at the Chromatic Club concert.

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The chorus numbered two hundred and forty voices, and were, with few exceptions, the same chorus who, if the war had not interfered, would have gone this year to Europe to uphold the reputation of Toronto as a musical centre.

The First Concert

The *Globe* said:—

The choir more than sustained their reputation for *a cappella* singing in perfect gradations of light and shade, flawless intonation, brilliancy of tone free from stridency, and that accuracy of execution and attack that has gained for them among Toronto and United States critics the title of a vocal orchestra. The whole scheme of the programme having to be changed on account of the cancellation of the European trip, there were naturally several repetitions from former concerts. The opening number, Gounod's "By Babylon's Wave," one of the greatest past successes of the choir, was, however, thoroughly welcome. It was dramatically rendered with subdued pathos in the first movement, and with striking emotional power in the second and third movements, the climax being reached in the "Woe unto thee." The wide range of expression obtained was once more a triumph for the unique talent of Dr. Vogt as an interpreter and chorus trainer. A very beautiful example of soft singing, yet with contrasts, was afforded in Rachmaninoff's "Cherubim Song," an illuminative and impressive example of modern Russian church music. The singing of the sopranos was beautiful in clarity and delicacy of tone, and the composition made one of the profound impressions of the evening, the conductor being twice recalled. Elgar's "Love's Tempest," an emotional number; Percy Pitt's choral ballad, "A Love Symphony," charming in its *genre*, and the musical and clever scientific joke, "Bold Turpin," by Sir Frederick Bridge, followed. The last named was one of the successes of the choir a few seasons ago, and last night its frank humor caused so much applause that the choir gave an encore number with the "Bells of St. Michael's," which was a triumph of suggestive imitative tonal effects.

Bruckner's motette, "Ave Maria," proved a beautiful illustration of refined choral writing, and was exquisitely rendered. Cesar Cui's

Dr. A. S. Vogt

ballad, "Spring Delight," with its charm of subtle delicacy—something of which may be referred to the composer's French parentage, although his school is essentially Russian—was also a finished example of the best style of choral singing. Hogar's "Morning in the Wood" showed to advantage the mellowness and rotundity of the male voices. And then the beauty of the women's voices was heard in Elgar's charming song, "The Snow," with accompaniment of two violins and piano, taken respectively by Messrs. Blachford and Frank Smith and Miss Twohy.

The patriotic selections were keenly anticipated by the audience. What the other numbers represented in musical quality these did in emotional fervor. To everyone present it must have been a rare treat to hear "Rule, Britannia" sung as one of the chief features of the programme. This "ode in honor of Britain," as the programme notes stated, has never had its proper place among Canadian patriotic songs, but under the impulse of Dr.

Vogt's baton and inspired by a sense of patriotic responsibility the singing of the choir challenged the feelings of everyone present. The arrangement by Dr. Vogt was a masterful treatment of contrasts, and the caressing tone of the women's voices in the refrain

"Rule, Britannia! Britannia, rule the waves;
Britons never shall be slaves,"

will not be quickly forgotten by those who were fortunate enough to hear it. Only the first and third verses of this national hymn were sung, but the great audience could not wait, and as the women's voices soared into the high register, singing "Britons never shall be slaves," there were thunders of applause from every part of the house.

Burns' inspiring battle hymn, "Scots, Wha Ha'e," revived in a thousand hearts memories of past seasons of the Mendelssohn Choir. The rendering of this work was characterized by fervor, impulse and enthusiasm. A fitting peroration to the concert was Elgar's choral epilogue from "Caractacus," which was sung with patriotic fire and electric dynamic effects.

The solo artists were Senor Pablo Casals, violoncellist, and Miss Tina Lerner, pianist. Kreisler is reported to have said that Casals "is the greatest artist who draws a bow."

Casals, in his selections, which were by Boccherini, Popper and Dvorak, won the enthusiastic verdict of the audience by virtue of a lovely tone, delightful delicacy of *nuances* and unfailing exactness of technique. He was applauded and encored with remarkable unanimity. Miss Tina Lerner did not disappoint the expectations of the audience. Her selections included the exacting virtuoso piece, the Liszt-Paganini "Campanella," the Chopin Balalde in G Minor, Nocturne in F Minor and two Etudes, op. 25. She has a most fluent technique and extreme delicacy of touch and style. The nocturne was instinct with poetic feeling in the rendering. The "Campanella" was a triumph of clear-cut execution and limpid tone.

The Second Concert

The second concert was equally great in artistic achievements. The outstanding features of the choral work were Tschaikovski's "Cherubim Song" No 3. and Lottie's "Crucifixus," supreme achievements in the finish of details. Senor Casals and Tina Lerner repeated their triumphs of the previous evening.

On Tuesday, February 9th, the Choir sang at Massey Hall to an audience of 3,000 soldiers, to their great delight.

MUSIC IN HAMILTON

The Elgar Choir Wins a Brilliant Triumph in a *Cappella* Selections.

Hamilton, *February 25th, 1914.*

The Elgar Choir, which now enjoys a wide reputation for finished choral work, gave a most attractive concert in the Grand Opera House to a capacity and fashionable audience.

The choir, under the direction of Mr. Bruce A. Carey, fully sustained the high standard of efficiency and beauty of singing for which it is famous.

The Tschaikovski Cherubim song No. 3, was a beautiful example of finished details of shading and delightful tone colouring.

Bruce A. Carey

Two charming Finnish songs by Selim Palmgreen, a "Lullaby" and "The Swing" were most welcome novelties. The "Lullaby" was sung with exquisite sweetness and softness and play of subdued power, while "The Swing" with its suggestive rhythm completely won the fancy of the audience. Mendelssohn's Chorus, "Come With Torches" from the "Walpurgis Night" was as sweetly rendered as could be expected in the absence of an orchestra. In Adam de la Hale's "Robin Loves Me," the choir gave a beautifully controlled exposition of the most delicate *pianissimo* and singing. Elgar's "The Angelus," a felicitous example of the composers recent compositions, was finely interpreted and aroused general enthusiasm. Finally

the choir created a genuine success for Clarence Lucas' "Ye Mariners of England," written specially for the choir, a most clever and effective setting of the words.

The eminent soprano, Marcella Craft, was unable to appear in consequence of sudden loss of voice. Her place was taken at brief notice by two Toronto singers, Mrs. Leonora James Kennedy, soprano, and Mrs. Elizabeth Campbell, contralto, who were received with acclamations.

THE Choir, on the 25th of the month, made a raid on Buffalo and effected a conquest at Elwood Hall of two thousand people who surrendered at once to the engaging charm of the singing of the Canadians. The selections given were drawn from the programme of the Hamilton concert, and were rendered with increased beauty and efficiency. Those that were the most admired were the Tschaiskovski Cherubim Song, No 3, Elgar's "Angelus," and "Snow," and Palmgren's "Lullaby" and "Swing." As an encore to the "Angelus" the choir gave "Robin Loves Me."

The remainder of the music was supplied by John Lund's Orchestral Society of 45 members, whose fine playing created a most favourable impression.

VIOLA.

* *

NEW YORK SYMPHONY ORCHESTRA CONCERT

THEIR RETURN GREETED BY A RECORD AUDIENCE—WITH JOSEF HOFMANN AS PIANIST THEY MAKE A GREAT IMPRESSION.

MANAGER Withrow made another big success this season as manager, on February 17th, when he brought to Massey Hall, the New York Symphony Orchestra, (Walter Damrosch, conductor) and Josef Hofmann, solo pianist. The concert was received with great enthusiasm, the more especially because it was the only orchestral event of the season.

The playing of the orchestra was illustrative of the most beautiful and finished work, both in tonal quality and technique. The programme was devoted to Russian music, with a diversion in the shape of some orchestral transcriptions of British and Irish folk songs and dances made by that clever Australian, Percy Grainger and a violoncello transcription of Massenet's "Elegie." The only exception to the music of the allies was in the case of an encore given by Josef Hofmann, the solo pianist of the evening, who played the Rubinstein arrangement of Beethoven's Turkish March from the "Ruins of Athens." After a season, so far barren of or-

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I Need Thee Every Hour, Solo, C. F. Summy.
A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

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chestral music, it was a positive delight to hear once more a superb organization like that of the New York Symphony Orchestra. Even if one did not thoroughly enjoy the musical contents of the Fourth Symphony of Tschaikovski, it was a positive joy to listen to the beauty, in quality and contrast, of the varied tone of the orchestra and the finish of their execution.

In the Tschaikovski Symphony, the most grateful melodic movement is the second, the Andantino, in the style of a canzona, while the third, or Scherzo, makes a hit because of its long-continued pizzicato passages for the strings. The orchestra played the Symphony with the highest degree of efficiency, the most beautiful tone qualities in all the sections, and from the different solo instruments, whether brass, wind or wood wind, and with an interpretation, as governed by Mr. Damrosch, that was always dignified and free from exaggeration. The Symphony was followed by Massenet's "Elegie," given out as a violoncello solo by Jacques Renard, with orchestral accompaniment. Monsieur Renard played this with touching expression, and a fine singing, mellow tone. The orchestra closed their programme with Percy Grainger's transcriptions of three old country songs and dances, which made a great hit, and demonstrated the cleverness of the Australian composer, as also in the "Shepherd's Hey," his sense of humor.

Mr. Josef Hoffmann, the solo pianist, won a tremendous success in Rubinstein's Concerto in G major. This work has the merit of being lucid in its melodic thematic structure, and brilliant and effective pianistically in its florid variations of its leading subjects. Hoffmann played with exquisite taste, delicacy and virtuoso fluency, and with surprising tonal volume in the strenuous moments. He was recalled about ten times, the audience insisting on a double encore. As already mentioned, his second encore number was the Rubinstein arrangement of the Beethoven "Turkish March," which was a remarkable example of graduated dynamics, ranging from pianissimo to fortissimo, and back again. The orchestra prefaced their programme with "God Save the King," the audience singing the words, and closed with the "Marseillaise."

* *

NEW BOOKS

"Ringfield," by Mrs. S. Frances Harrison (Seranus).

This novel is not a musical story, although Mrs. Harrison in addition to being a *literateur*, is a musical critic and musician of deserved repute. "Ringfield" has been received in England with warm commendation and critical appreciation. The London *Athenaeum* says of it: "An unusual kind of story, with qualities which remind us of the late Harold Frederic's work. It is a tale of life in a remote part of the French-Canadian province of Quebec, and for those whose conception of Canadian life is based upon the wholesale publicity given to twentieth century Canada, the Canada of the immigrants, the wheat-growing prairies and the 'keep smiling' slogan—its pages will prove something of a revelation. Interest and pathos—in the position of this earnest, single-minded young Methodist who essays battle—rich in emotional force, atmosphere, and careful characterization.

The *Morning Post* says: "Mrs. Harrison has chosen her characters with an eye for dramatic effect—the rude clash of primitive types, the old straightforward struggle between sin and virtue, the varying power of faith against bad habits and evil instincts."

Coming to Canadian appreciation we quote the following from the Toronto *Mail and Empire*: "'Ringfield,' the latest novel by Mrs. S. F. Harrison, better known to many by her pen name 'Seranus,' is an unusual novel which gives the reader a feeling of wandering back and forth, as it were, between the matter-of-fact present and the more richly colored past.

"The scene of the novel is a Quebec village in which the inhabitants are content to live many years behind the times. Mrs. Harrison knows her Quebec, and her art enables her to make the reader feel the life as she feels it. She depicts the habitant in a manner that appeals strongly to the imagination. The story does not concern the villagers, however. They lurk in the background and create the atmosphere. The authoress gives us a study of a selfish woman whose egotism has gone far to destroy her nobler impulses. Round this woman and her strange family is thrown a cloak of mystery, which is slowly and cleverly drawn aside as the story progresses. Mlle. Pauline Clairville is shown at play with the hearts of strong men, one an earnest young clergyman from unromantic Ontario, and the other a cynical Englishman, who has tasted the very dregs of life. The inevitable tragedy is swift and relentless. Mrs. Harrison tells her story well, and holds the interest to the very end. 'Ringfield' is one of the best pieces of Canadian fiction of the present year, or, as a matter of fact, of several years."

One day Mrs. Harrison will perhaps give us a musical novel and it would be difficult to name

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IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

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* *

MARK HAMBOURG

BRILLIANT RECITAL OF CHOICE PIANO MUSIC ENTHUSIASTICALLY RECEIVED

MARK HAMBOURG, the renowned piano *virtuoso*, was given a splendid welcome at Massey Hall, February 11th, on his return after a too long an absence.

He was in the best of form and played an exacting programme with remarkable virility, moderated by sympathetic and poetic feeling.

In his rendering of a varied selection that embraced music that was Russian, Polish, French, English, Italian and Canadian, he showed a marked development of maturity as an interpretive artist, one who, apart from his prodigious technical equipment, can stir the emotions of his audience. In the Chopin Funeral March Sonato in B flat minor, he rendered the opening movement with great dramatic contrast and intensity. The funeral march was surcharged with melancholy, with a reflective lament in the beautiful cantabile section, poetic tone color and power. The finale was a *tour de force* in wonderful velocity.

He later on gave delightful renderings of Chopin's Waltz in A minor, the Mazurka in B minor, and six preludes, which were gems of delicate and flexible execution, and the Andante Spianato and Polonaise in E flat, the latter of which was a militant utterance as treated by him in tonal power and tempo. In response to the unanimous demand for an encore, he gave the Chopin Black Key Etude, which was a dazzling exposition of prestissimo, feathery finger work, with dainty graduations of power. Full justice was done to the clever Prelude and Fugue of the Canadian composer, Clarence Lucas, which was followed by Sgambati's antique Minuet, the interpretation of which was as dainty and naive as the music. Cyril Scott's English conception of "Lotus-Land" was interpreted with dreamy vagueness and striking transitions of mood, and Claude Debussy's Toccata was a triumph of agile and rapid finger work. The pianist's own compositions, "Chant Kirghise" and "Pandemonium," were seizingly rendered, the "Pandemonium" vividly sustaining the meaning of its title. Mark Hambourg's final number was the Pabst paraphrase of the waltz from Tschaikovski's "Eugene Oneguine," both *virtuoso* achievements.

* *

MISS BRODIE AT OWEN SOUND

MISS BRODIE, the talented pupil of Miss Marie Strong, won a pronounced success at Owen Sound, at the concert of the Ladies Musical Club. The Owen Sound *Star* says: "Miss Brodie's voice shows every sign of careful training and is very clear and true. The soft sustained passages such as several in "The Cradle Song," "Indian Lullaby," and "Mother Sorrows," were those best sung by Miss Brodie, whose voice was very flexible and met every demand of these difficult numbers."

A DISTINGUISHED VOCAL TEACHER

On several occasions lately we have had the pleasure of meeting Signor Carboni who comes from the Old Land with the object of settling down in Toronto. He was seen first at the Arts' & Letters' Club where his gesticulations and enthusiastic manner attracted attention, and it was learned that he was giving a few of his impressions relative to Canada and Canadians, impressions very flattering to us. It was found somewhat difficult to overcome Signor Carboni's modesty sufficiently to induce him to speak of himself. When interviewed he invariably answers, "I have devoted my whole life to music. I have done a tremendous amount of study myself, and my greatest pleasure is teaching and coaching others. I never tire of long hours. In Paris my teaching hours were ten hours a day during ten months of the year. There is nothing more entertaining and interesting than teaching artistic singing, and the correct placing of the voice because there is only one method of doing so which pupils have the right to insist on their professors explaining to them as well as the "raison d'être" and the utility of each exercise and vocalisation given them to sing."

Signor Carboni

Signor Carboni comes from Venice at which Conservatory he began his musical studies, completing them at the Conservatories of Vienna and Paris, afterwards teaching in the Marchesi, Lamperti and Engel schools of singing. In Paris he has earned a well-founded reputation as vocal teacher and operatic coach as can testify the eminent singers of the day whose signed photographs line the walls of his studio. Among them are many names well known in Canada such as d'Alvarez, Burke, Clement, Lafitte, Davies, Hubbard, etc.

Signor Carboni intends forming classes of Opera and Opera-Comique and ensemble singing for which he is fully qualified having been orchestra conductor at the Opera houses of Modena, Milan, Berlin and Paris. His close relationship with the composers enable him to impart to his pupils the original readings and traditions of the authors themselves. Signor Carboni

would like to see artists and amateurs alike take an interest in these classes to demonstrate the fact that a long sojourn abroad is no longer necessary for completing a singer's musical education. No doubt Canadian artists and students now unable to study abroad will be glad to avail themselves of the unique opportunity to continue studying operatic repertoire under the guidance of so distinguished a "Maestro" as Signor Carboni.

* *

DEATH OF PROFESSOR WESLEY MILLS

A Distinguished Contributor to Musical Canada Passes Away in London, Eng.

In the death of Professor Wesley Mills, Musical Canada has lost another valued contributor to its columns. Although a Canadian,

The Late Professor Mills

Professor Mills had resided in London, at Maida Vale, for several years past.

The despatch announcing the sad event is as follows:—

Montreal, February 15th.—The death of Thomas Wesley Mills, M.A., M.D., F.R.S.C., emeritus professor of physiology in McGill University, was announced to-day in a special cable received by the *Montreal Star* from Sir William Osler, Bart., regius professor of medicine in Oxford University.

In his message, which is dated from Oxford to-day, Sir William says:

"Professor Wesley Mills died to-day of angina pectoris. The country has lost a distinguished citizen and McGill a devoted son."

Born at Brockville, February 22nd, 1847, Dr. Mills was educated at the University of Toronto and at McGill University. After special study abroad he was appointed to the chair of physics in the latter. He always took a deep interest in education, and was a member of many learned societies, as also of the Canadian, American and British Medical Associations. He was twice President of Section IV. of the Royal Society of Canada, and was founder of the Society for the Study of Comparative Psychology in Montreal. He was at one time President of the Natural History Society of Montreal, and Vice-President of the Society of American Naturalists. He was the author of a number of important publications on voice production, animal and comparative physiology, etc., including papers giving results of original researches in animal intelligence.

He was twice married, his first wife dying in 1901, at Leipzig, Germany. His second wife, whom he married in 1903, was Miss Kate Samuels of Bendigo, Australia, a distinguished opera singer, known professionally as Madame Benda.

* *

THE OAKMOUNT BRANCH

At the midwinter recital of the Oakmount Branch of the Toronto Conservatory of Music the following pupils took part.

Masters Kenneth Perfect, Leslie McEachren, Carol and Wilfred Grant, Lawrie Richardson, and Clifford Cowle, and the Misses Ruth Clark, Margaret Charles, Kathleen Mavety, Chase Atkinson, Margaret Kirkpatrick, Flora Kirkpatrick, Winnifred Macdonald, Louise Lindsay, Marjorie Adams, Marjorie Laidley, Lorna Wilson, Dawn Fletcher, and Gladys Howson.

The teachers represented were Miss Alice Wark, Miss Mable McLean, Miss Edna V. Baggs and Mr. W. J. McNally.

* *

KNIGHTS OF COLUMBUS CONCERT

The Knights of Columbus, on February 12th, gave a concert in aid of the Belgian Relief Fund, the event attracting a fashionable audience. The artists who supplied the programme were Ernest Seitz, pianist, the popular Adanac Quartette, and Paul Hahn, violoncellist, each of whom won an indisputable triumph.

TORONTO CONSERVATORY OF MUSIC

MANY excellent recitals were given during the month of February at this institution, some of which were: pupils of Mr. Paul Wells, piano recital, Thursday evening, February 4th; pupils of the piano and vocal departments (intermediate grade), Saturday afternoon, February 6th, teachers represented, Miss Creighton, Miss Schiff, Mr. Wells, Mrs. Bradley, Miss Dickson, Miss Ratcliffe, Mr. Oliver, Mr. Welsman and Mrs. Adamson; pupils of Mr. Edgar Foulston, February 18th; piano recital by primary students in new Recital Hall, Saturday afternoon, February 20th, teachers being Miss Baker, Miss Lawson, Miss Creighton, Miss McGill, Miss Stalker, Miss Quéhen, Miss Cockburn, Miss Claxton, Miss Barr, Miss Brush, Miss Pamphylon, and Miss Macdonald; February 19th, recital of ensemble music by graduates of the Conservatory in conjunction with Miss Lina Adamson, violinist, and Mr. Leo Smith, 'cellist. Miss Olive Brush, pupil of Mr. Viggo Kihl; Miss Grace Clough, pupil of Mr. J. W. T. Harrison; Miss Constance Martin, pupil of Mr. Frank S. Welsman, and Miss Irene Weaver, pupil of Miss Eugenie Quéhen, were all well received by the large and interested audience who enjoyed the fine rendering of four standard piano trios by Beethoven, Mendelssohn, Saint-Saens and Sinding, artistically and sympathetically performed

On Tuesday evening, February 23rd, a delightful song recital was given by Mr. Dalton Baker, late of London, England, and a comparatively recent addition to the staff of the Conservatory. Mr. Baker's programme was thoroughly English in tone, and drew forth many enthusiastic plaudits from his large audience, including many of the musical *élite* of Toronto.

Mr. Henley Willan's organ recitals at St. Paul's Episcopal Church, Bloor Street, and those of Mr. T. J. Palmer at the Metropolitan Church, have been most popular and enjoyed by all, especially students of the organ.

Mr. Welsman's lecture on "The Orchestra," before the Women's Musical Club, was much appreciated, especially as the instruments chosen to illustrate his remarks were of unusual order, viz., flute, oboe, clarinet, bassoon, and horn.

Many others of the Conservatory faculty have been in demand during the winter season which, despite the war, has numbered a great many important musical affairs, large and small, and nearly all semi-patriotic. Attendance durthe winter term was highly satisfactory, and the spring term, closing April 16th, equally prosperous. Easter vacations including Good Friday, April 2nd; Saturday, April 3rd, and Monday, April 5th.

THE CANADIAN ACADEMY OF MUSIC

THE series of chamber music concerts given by The Academy String Quartette are arousing a healthy interest in this form of instrumental music. At the February concert, they gave a splendid performance of the Mozart C major, Beethoven E minor, Op. 59, No. 2, quartettes and as a novelty a work by Luigi von Kunits, first violin of the Quartette. This work was first performed in Vienna about twenty years ago. Brahms was present and it is interesting to observe the marks and smudges he made on the manuscript score while giving the young composer the benefit of his candid criticism. The opening phrase of the first movement is most ingeniously and successfully utilized in the other movements. It is in the beautiful Adagio, however, that the music reaches a height of sustained inspiration. A tricky Scherzo in canonic form is succeeded by a martial finale; the interruption of a passionate melody of gypsy character giving added color and contrast to the rhythmic robustness of the principal theme.

Miss Laura Newman, of the Academy faculty, gave a most successful piano recital. Her principal numbers were Beethoven's "Appassionata Sonata," Schumann's "Papillons," Chopin's "Berceuse," Op. 57 and Scherzo," Op. 20, No. 1. Miss Kathleen Hungerford, soprano, added to the artistic pleasure of the recital by her charming rendering of two groups of songs.

A number of regular pupils' recitals were given during the past month. Miss Marjorie Martin, pianist, a pupil of Mr. Peter C. Kennedy and Mr. Douglas Stanbury, pupil of Signor Morando, gave a recital which attracted a very large audience. These young musicians are gifted temperamentally and technically and their artistic development will be followed with keen interest.

An important orchestral class meets every Wednesday forenoon. It has been arranged specially for professional players and advanced students. Many instrumentalists of decided technical ability lack experience in symphonic music and it is for them that the class has been organized. Luigi von Kunits, one of the greatest and most experienced musicians on this continent, is conductor. Judging from the number attending and the enthusiasm shown at the rehearsals the experience gained promises to be of great artistic benefit to the players.

All Subscriptions, Communications, etc., should be sent direct to the Editor Metropolitan Apartments, Toronto.

CANADIAN MUSICAL BUREAU

Now Organizing for the Season of 1915-16. The Annual Nearly Ready.

As will be seen from the advertisement in another column the Canadian Musical Bureau, of which Mr. Wm. Campbell is manager, is now organizing for season of 1915-16. With a history of seventeen useful years behind it, and a bright future before it this bureau enters upon its eighteenth year with renewed hope and larger expectations.

The Canadian Musical Bureau prides itself on what it has done for the musical profession. During the past seventeen years it has introduced hundreds of artists to the concert platform who, but for its good offices, would never have been heard of. The Bureau has a professional connection which extends over the whole of Canada ,and most of the United States. The Bureau Annual is sent to every city and town where musical talent is in demand, and it is the best means of bringing artists in touch with concert committees and others who are in the habit of giving entertainments. The manager is now busy getting his Annual for next season ready, and those artists who desire to have a place in it should get in touch with Mr. Campbell at once. His address is 133 Macpherson Avenue, Toronto.

TRINITY COLLEGE GLEE CLUB

The tenth annual concert of Trinity College Glee Club, under the leadership of Mr. Francis Coombs, was given February 15th in the college Convocation Hall before an appreciative audience. Though not so large this year as on former occasions, the chorus did excellent work. The opening number, Pinsuti's "In This Hour of Soften'd Splendor," was sung with smooth mellow tone and well-blended ensemble. The next chorus, Patterson's jolly rollicking song, "The Wedding of Shon Maclean," received a hearty and humorously descriptive rendering, an encore being demanded. Granville Bantock's cavalier song, "Give a Rouse," was sung *con amore* and in response to an insistent demand was repeated. Other numbers, including "O Canada," "The Marseillaise" and the ever welcome Barnby's "Sweet and Low," were equally well performed. The assisting artists were Miss Eileen Millett Low, soprano, and Max Fleischmann, the little boy violinist. Miss Low's principal number, "Depuis le Jour," from Charpentier's opera, "Louise," was thoughtfully interpreted and beautifully sung. Max Fleischmann, only ten years old, captivated his hearers at once. For so young a performer his playing is astonishing.

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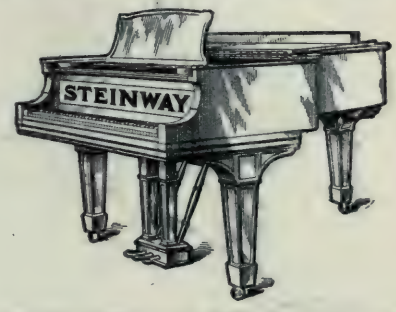

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MRS. J. W. BRADLEY

OUR front cover portrait is from a recent photo of Mrs. J. W. Bradley, the popular teacher of singing.

It has been given to few professional Canadian teachers of music to point to so extended, useful and honourable a career as Mrs. J. W. Bradley can justly claim. To a great extent she inherits her musical talents, her father, Joseph Grey, a violinist and a singer with that rare voice, a counter tenor, having sung for many years in the Adelaide Street Methodist Church choir. When ten years of age Mrs. Bradley was taken to Port Hope by her family and there studied music under Professor Koerber, father of Marie Dressler, the well-known singer of musical comedy and comic opera. After seven years the family returned to Toronto and Mrs. Bradley, who had previously made many successful appearances as concert vocalist in Peterboro, Port Hope, Cobourg, Lindsay and other towns, at once found her services in request and obtained successive engagements from Mr. John Carter, then organist of St. James' Cathedral, and other leading musicians. After her marriage, when eighteen years of age, Miss Bradley went to Lindsay, but came back here in 1875. She was engaged as soprano soloist of the Metropolitan Church choir, by Dr. Torrington, who moreover found her a trustworthy singer of the leading soprano music in the standard oratorios which he was producing as conductor of the old Philharmonic. When she left the Metropolitan Church choir, after an occupancy of the leading position for seven years, she was presented with a most appreciative address and a purse of gold. For the next twenty years she was directress and leader of the choir of Berkeley Street Methodist Church and developed her choir to a high degree of efficiency. There are many musical people who remember the admirable sacred concerts she gave from time to time with the choir. Mrs. Bradley was vocal instructress for seventeen years at the Ontario Ladies' College, Whitby, and was at present at Mouton College in the same capacity. Her activity has been pheno-

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menal. Scores of singers have owed their training to her, while the concerts at which she has appeared as solo singer are too numerous to mention.

* *

PROGRESSIONAL AND CONVENTIONAL ATTITUDES IN MUSIC

By Angelo M. Read

It has been said that "Music as a creative art has reached its limit," because it is no longer possible to construct new melodies from the notes of the diatonic scale, and also because composers themselves, who use this worn-out scale, have beaten a plastic art into such utter conventionalism as to make their own compositions little better than monotonous repetitions.

These statements are likely to shock those who are believers in a progressive art, and its future development.

Most of us have some knowledge of the marvellous truths the art of music has revealed to us in the past and we are ready to admit that there are unlimited possibilities open to it in the future. But we are not quite sure in what way music shall continue to be a progressive art.

We foresee novel and more complicated rhythms being introduced into the music of the future, and we believe that other scales than those of the modern diatonic and chromatic scales which have been so long popular, shall be in use. We have witnessed the passing of the present diatonic scale of eight notes into a chromatic one of thirteen notes, and we are no longer surprised when we hear the words diatonic and chromatic applied to two classes of composers. It is not difficult for us to glance back, quickly, over the centuries, in order to get an intelligent idea of the works of genius, nor is it possible to deny that there is real merit in much of the recent music composed by contemporary composers.

Beethoven died before Wagner gave to the world his advanced ideas, and others have appeared, and are even now holding the attention of millions of curious people.

We know that some of the musical works that have received the greatest condemnation at the time they first appeared, have been known to survive to the glory of God, and the future uplift of mankind.

The works of Beethoven, like those of Wagner, shall continue to benefit generations to come.

It is true the works of these masters were not unappreciated in their day. By the minority they were appreciated, and by the minority they are still appreciated, for the world at large has not yet fully recognized the meaning of the best in music.

If Beethoven in his day was derisively styled "innovator," because he broke through the thin lined dogmas of Cherubini and his predecessors, what, then, shall be said of Wagner, the "arch-heretic," the "monster," who, according to some, wrote little else than "musical cacophony," whose music began, continued, and ended in no key and whose chords, unintelligible to look at, produced when heard a chaotic confusion of hissing brass (?)" Such was the cry, but that has changed.

This "Music of the Future" still contains secrets unsolved! These advanced ideas are a nucleus, from which musicians are to develop, and from which future generations are to receive inspiration.

It is as absurd to say the secrets of electricity ceased with the discoveries of Morse as it is to assert that "music, as a creative art, has reached its limit," or that the possibilities of the musical art ended with Beethoven.

No; Wagner is the Edison of music! He is the wizard of the tonal circuit! He has put forth advanced ideas that are invaluable to us, and in the proper time every note that he has written shall receive the homage which is due its worth.

Beethoven gloried in developing the purely musical to its utmost.

Wagner attempted more, in his three-fold capacity of poet, musician and painter.

Beethoven, in the Symphony, succeeded in reaching the colossal height to which, perhaps, no other has ever attained.

Wagner, in his "tone drama" by reason of the trinity of arts, has shown conclusively that it is possible to compose original music of melodic and harmonic greatness.

Wagner's music is compelling. It contains all that is best in him, and is the result of natural endowments, which are personal, and may not, therefore, be possessed by others. He cautioned composers not to imitate his style, unless their own musical inclinations made it impossible for them to do otherwise. His resourcefulness was many-sided. He inherited the rich influences of problems social, poetic, philosophic and religious, and added to these, he was in close touch with the traditions of his own country. He lived in the days of kings, and ostentation at their courts, and with these he loved to associate knights with their armour and swords.

He preferred the picturesque courtier's wig, waistcoat, coloured knee-breeches, with hose and gold-buckled shoes, to the more conventional garb that he saw everywhere about him. He therefore decided that music, if it was to advance, must throw off the conventional state into which it was fast drifting. He felt that the inspirational attitude of the nation was at a standstill. He recognized this, and decided that a social upheaval was necessary in order to bring the people back to a natural veneration for art.

He was well aware that there are periods of art stagnation, as well as commercial stagnation, in the affairs of every nation.

To his mind, this state of things existed, and it could only be relieved by means of a social agitation, little short of a revolution.

He hoped for a time when his own "tone drama" might receive that homage, which he felt sure it would. He had both a new and a strange message to give to the people. His art was to be unique, it was to stand alone, full blossomed, like a single flower, the result of an extraordinary triple parentage, for Wagner succeeded in uniting poetry, music and painting. into one consistent and indivisible whole.

Previous to his time no musician had set out to accomplish just this.

Like Edison, the inventor, who aimed to achieve a like result for science by means of the relationship existing between sound, colour, and motion, Wagner recognized that poetry, music and painting were sister arts, and were, therefore, capable of being moulded into one. He decided that it was almost impossible to invent metre after the Greeks. He was satisfied that after Shakespeare, the modern drama could not be improved, and it was clear to him that the Italian painters had brought colour and perspective to a state of perfection unparalleled in the world's history.

It was after due reflection over these things that he decided to make a study of the three related arts, poetry, music and painting, so that he might focus them into one indivisible whole.

* * *

[Mr. Read's article on Progressional and Conventional Attitudes in Music is to be continued in our next issue.]

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Glory of swords and glory of souls!
Glory of songs mounting as birds,
Glory immortal of magical words;
Glory of Milton, glory of Nelson,
Tragical glory of Gordon and Scott;
Glory of Shelley, glory of Sidney,
Glory transcendant, that perishes not—
Hers is the story, hers be the glory—England!

Shatter her beauteous breast ye may;
The Spirit of England none can slay!
Dash the bomb on the dome of St. Paul's—
Deem ye the fame of the Admiral falls?
Pry the stone from the chancel floor—
Dream ye that Shakespeare shall live no more?
Where is the giant shot that kills
Wordsworth walking the old green hills?
Trample the red rose on the ground—
Keats is Beauty while earth spins round!
Bind her, grind her, burn her with fire,
Cast her ashes into the sea—
She shall escape, she shall aspire,
She shall arise to make men free:
She shall arise in a sacred scorn,
Lighting the lives that are yet unborn;
Spirit supernal, Splendor eternal—England!
—Helen Gray Cone, in the Atlantic Monthly

* *

RELIEF OF THE BELGIANS

To tell, even in part, the story of the work in Canada for the relief of the suffering Belgians, is to unfold a record of a series of surprises which is sometimes almost staggering. When, early in September, it was decided to open the fund, and an executive committee was formed, it was realized by those having the direction of the campaign, that appeal was being made at a time when trade depression was more or less general, and when the demands of the Patriotic Fund, the Red Cross Society and other worthy organizations were not only insistent, but immediate. It was hoped, however, that it might be possible to send a shipload of goods from Canada and perhaps even two, to the starving people of a brave nation.

Four ships have already been dispatched and as this is written, arrangements are being completed for the sending of a fifth. A few days ago, Mr. Hector Prud'homme, the honorary treasurer of the Belgian Relief Fund of Canada, was able to announce that the total donations

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in money and in kind had reached the magnificent total of $1,750,000. What this means can best be judged by referring to another statement recently issued by the International Committee in London, which is handling the work of distribution for several countries. This showed that Canada had given more generously for the cause than any other country in the world, with the one exception, the United States. England, of course, has done splendid work through individuals by providing homes for thousands of the refugees, but in actual cash and other gifts placed at the disposal of the committee, England, Scotland, Wales and Ireland combined, have not been more generous than the Dominion.

There can be only one explanation of a manifestation as satisfactory as it is surprising. The imagination of the citizenship of Canada had been quickened by the story of the bravery and self-sacrifice shown by the Belgians in the early days of the war. Admiration for the army of heroes who held in check the German invader, melted into sympathy for those who, having refused to barter honour for happiness, found themselves homeless and starving in a devastated country in consequence. "Oh!" wrote the mother of twelve children who sent a parcel to the Montreal headquarters with a note attached, "if only I could make you understand, you who will receive this, how the hearts of Canadian mothers bleed for you. We think of you, of your homes destroyed, crops ruined, sons slain, and daughters worse than slain and we pray for you daily. We look upon our own happy children growing up in a land of liberty and of happiness, and we weep for you. I am not rich. The coin I enclose with this letter (a twenty-five cent piece) is small, but my desire to help is big. Will you write to me, that I may pray for you by name?"

This spirit of direct and personal interest in the sufferers has been shown in a dozen different ways: children have emptied their toy banks, women have sent rings of quaint setting which were plainly heirlooms, school-teachers in country districts have banded together to send sums which must undoubtedly have entailed sacrifice, factory workers have given their time and labour, rich and poor have vied with one another in endeavour to express their desire to aid the stricken country, in which war is still being waged.

Consider, for example, the action of Royal Albert Lodge A.F. & A.M. After fifty years of steady growth, this lodge of Free Masons was about to have a grand celebration of its silver jubilee. The sum of $500.00 had been voted for this special purpose, and many of the

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preliminary arrangements had been made. Then the call was made "Come over and help us" and immediately all plans were set aside, and by unanimous vote the money was diverted to the cause of the Belgian relief.

Campbellford, Ontario, is the home of the Weston Shoe Company. The needs of new shoes for the Belgians was particularly acute in the early stages of the work, so immediately all Campbellford got busy. The town council voted $350.00, the employees of the shoe concern offered their time and labour without pay, the company donated not only all profits but all incidentals and fixed charges. Firms with which it did business were called upon to contribute sole leather, thread, and other findings, and in a short while, fourteen cases of new stout shoes, worth $1,477.35 at cost prices, had been forwarded to the Montreal headquarters.

A lumber contractor, most of whose camps were idle, bethought him of the hundreds of thick blankets in his various camps which were not in use. Not only did he gather these together and have them washed for shipment to Belgium, but knowing that there were many others in the same line of business as himself, who could likewise furnish blankets if they were reached, he constituted himself a branch committee of one and proceeded to collect and have cleaned every one of the warm coverings which could be spared from a score of camps.

When the collection of goods was begun, a couple of large rooms in the Beardmore Building, in which Mr. Prud'homme had his office, were secured for storage and packing purposes. Within three days the inadequacy of these rooms was made manifest. Immediately a whole building was offered rent free, then another, and still others, so that at the present no less than five warehouses are being used by the executive committee in Montreal alone. When the flood of gifts had only just begun to set in, the writer paid a visit to the two rooms at the headquarters. The collection, even at that time was varied almost to the point of the ludicrous, but the impulse to give anything and everything invested the most amazing donations with a dignity which forbade laughter. Here are some of the things which arrested attention:—

First, was a sealskin jacket which must have cost several hundred dollars, so perfect was the fur and which showed no signs of wear except under the arms. On the nail next to this splendid gift, a football player's shirt in broad stripes of chocolate and yellow; a jockey's white cords and spurred riding boots exhibited between the sombre soutanne of a priest and the vivid scarlet of a hunt ball dress coat; the finest of silk under-

skirts and one or two ladies' ball costumes hung on pegs beside a cricket blazer vivid in hue; a ladies' military coat with shoulder straps and dull red cording, completed with fancy vests of many colours. Of fans, there were scores, and it is to be hoped that the many purses sent will soon be filled before long. Of religious statues there were half a dozen, and with one of these arrived a child's toy boat of tin, with the paint somewhat patchy. One consignment consisted of a half-used bottle of vaseline, and a solitary package of face powder was another offering for relief. A prayer book was taken from one box and the next package contained a tiny birchbark canoe. One crucifix and three widows' bonnets, together with a handsome and expensive mourning costume, were contained in a box which occupied a corner next to a lard tin full of odd buttons of all kinds. One gift from a millionaire was a leather travelling trunk, the labels on which tell of journeys through the very country to which it will be sent. In the cooking end of a frying pan, which has seen considerable service, was a small package received in the mail containing two dozen safety pins. Finally, since many dispatches from the front and almost every second letter from soldiers in the trenches contain an appeal for cigarettes, an enemy of My Lady Nicotine had sent a bundle of tracts on the evils of tobacco used in this form.

In respect to money contributions the same element of surprise—most pleasurable surprise—has been ever present since the work was begun. It is an element which persists, and continuously obtrudes. For instance, when the writing of this article was planned, note was made to call attention to the astounding cash contribution of the village of Markham. It was to be expected that Markham would follow the example of many other Ontario communities and contribute generously, but when a cheque for $4,001.65 was received, it caused comment even in an office where miracles of generosity were becoming every day experiences. Now, within ten minutes of the typing of these lines arrives another letter enclosing $839.53 from Markham Township.

On the very day that the first of these two donations was causing comment, a women walked into the office and asked for Mr. Prud-'homme. The treasurer happened to be engaged at the moment and she was asked if she would wait for a few moments. "I will not bother him," she said, "just give me a pen." Taking a cheque from her hand bag, she filled in a cheque for $500.00 and handed it to the accountant with the joking remark, "perhaps that will talk better than I could."

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But the end is not yet. On November 12th last, the International Committee in London having received reports from several special commissioners who had been sent to Belgium to make report on actual conditions at that time, issued a statement announcing that $4,000,000 a

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month would be required for at least eight or nine months to feed the population. Canada, having done much, must do more and fortunately, she is doing more every day.

The action of the railways in declining longer to carry shipments free of freight charges makes it advisable that money be given wherever possible, so that purchases may be made near sea-board, but the following gifts in kind are especially acceptable at this time: wheat, flour, canned goods, condensed milk, bacon, blankets, clothing and warm underwear. Whenever possible, would-be donors are advised to communicate through the nearest Belgian Consul, but contributions will be accepted and acknowledge promptly by

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* *

HAMBOURG-TSCHAIKOVSKI CONCERT

A SUPERB PROGRAMME SPLENDIDLY RENDERED—TRIUMPH OF THE THREE HAMBOURGS

THE Tschaikovski Concert at Massey Hall on March 18th was the supreme achievement of the Hambourg family in this city. The soloists, Mark, Jan, and Boris Hambourg, excelled all their previous efforts. The *Globe* in an appreciative criticism said:—

"The trio—Mark Hambourg, Jan Hambourg and Boris Hambourg—seemed to be keyed up to a nervous tension, which resulted in the most artistic results in the rendering of a delightful, but exacting programme. The opening number of the concert, the Tschaikovski trio for piano, violin and 'cello, in A minor, was finely rendered, both emotionally and technically, even if the two stringed instruments were somewhat dwarfed by the sonorous predominance of the piano, which, after all, monopolizes the interest of the composition. This trio is perhaps the greatest work of the composer in the realm of chamber music, and it grows on one after two or three hearings. The piano part being the outstanding feature of the composition, Mark Hambourg concentrated the interest of the performance in himself. In saying this, there is nothing depreciatory of the efforts of Jan and Boris Hambourg, at the violin and 'cello, respectively, but the composer lavished his best efforts on the piano part. The rendering of the trio made a profound impression, and the three artists were enthusiastically recalled. The second number was the first movement of the Tschaikovski

violin concerto in D major. The music improves on acquaintance, although many hearers may think that it is too prodigal of passage work. It is doubtful if Jan Hambourg ever played in Toronto with so brilliant a technique, or so much charm of tone in the *cantilena* episodes. He also was recalled with genuine enthusiasm. Boris Hambourg excelled himself in the Tschaikovski variations on a theme, Roccoco, in which were heard clear-cut execution and refinement and variety of tone. Finally, the climax of the concert was reached when Mark Hambourg played the greatest of the Tschaikovski concertos, the one in B flat minor. In this work he revealed an astonishing range of dynamics, from almost titanic power to lyric delicacy, and an equally astonishing fluency and brilliancy of technique. Those who think that Mark Hambourg is at his best when he is storming dramatic heights should have heard him last night in the poetry of the slow movement. He was, of course, recalled again and again, and, although he had had a strenuous time, he responded with an extra number. The accompaniments were, as a whole, admirably played by an orchestra conducted by Luigi Von Kunitz, an accomplished musician of catholic attainments."

* *

SCHUBERT CHOIR CONCERT

CHORAL SELECTIONS MAKE FAVOURABLE IMPRESSION—MLLE. DE TREVILLE SCORES ANOTHER TRIUMPH

THE Schubert Choir Concert, on March 9th, in Massey Hall, reflected great credit on the organization and their painstaking conductor, Mr. H. M. Fletcher. In a varied programme, the choir sang with a distinct advance on former efforts in the important details of musical, well-blended tone, and the niceties of light and shade. Storch's "Night Witchery" was a conspicuous example of the development of the choir in these respects. Other outstanding features were Schubert's 23rd Psalm, and tenor solo and ladies voices "To Music," Mr. E. W. Wilson, tenor; Tschaikovski's "Sanctus" and "Benedictus." Arthur Sullivan's "Beleaguered," which had to be repeated, and Villiers Stanford's "The Last Post." The star vocalist of the evening, Mlle. De Treville, won once more a pronounced triumph by the flexibility and transparency of her *coloratura* in several numbers, and the refinement and finish of her work in Charpentier's "Depuis le Jour." Dr. Harvey Robb, solo pianist, contributed a couple of numbers with rare musical discernment and brilliant technical finish.

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SYMONS — HOLLINSHEAD — BLACHFORD RECITAL

PERHAPS the finest concert ever given in the Toronto Conservatory of Music, certainly the most elaborate from the viewpoint of the number and excellence of the artists taking part, will be given on Thursday evening, April 15th.

Miss Irene Symons will contribute items by Meyerbeer, Gounod, Hüe, Puccini, Bizet, etc., and in the "Robert toi que j'aime" number will be accompanied by the Toronto String Quartette, with Mr. Walter Coles at the piano, and Mr. M. M. Stevenson at the organ, filling in the wind parts. Miss Symons will also appear in duet with Mr. Hollinshead in the famous "Miserere" from "Il Trovatore" as well as the prison duet "Home to our Mountains." Among Mr. Hollinshead's contribution will be found the celebrated aria from the "Persian Garden," "Oh, Moon of My Delight." The Toronto String Quartette will render two groups and Mr. Frank E. Blachford, besides playing a fine violin solo will play the violin obligato to Miss Symons' "Ave Maria" (Bach-Gounod), while Mr. Leo Smith will take the 'cello part, Mr. Walter Coles the piano, and Mr. M. M. Stevenson, the organ. Assuredly the claim for excellence and variety seems well justified. Tickets are $1.00 to be had at Bell's, 146 Yonge Street.

* *

STEVENSON STUDIO CLUB

THE Stevenson Studio Club held its first "open meeting" in the new Lecture Hall of the Toronto Conservatory of Music, when some 150 guests were present. An excellent musical programme was provided, taken part in by Misses Irene Symons, Muriel Stark, Nellie McNeil, Fanny Steinhoff, Messrs. Harry Barron and C. W. Dingate. The visiting artist, Mr. Viggo Kihl, the celebrated Danish pianist, played, assisted by Miss Louise Risdon, Schubert's "Divertissement a la Hongroise." The vociferous call for an encore was well merited. Mr. Harold Tomlinson and Mr. M. M. Stevenson were the accompanists.

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FRANK WELSMAN'S PUPILS

SOME of Mr. Frank S. Welsman's advanced pupils gave a recital before a large and enthusiastic audience in the Conservatory Music Hall on Saturday evening, February 27th. Throughout the difficult programme each performer seemed to play with a sense of security and freedom from excessive nervousness; evidence of the fact that the work of preparation had been thorough and complete. In addition to surprising technical efficiency, there were the unmistakable signs of careful and able guidance in the matter of interpretation, and Mr. Welsman may be congratulated on the high standard of the results obtained with his pupils.

Miss Sydney Aird, a pupil of Miss Ethel Sheppard, delighted her hearers with two well chosen groups of songs.

The programme was as follows: Moszkowski, Caprice Espagnole, Miss Olive Cooper; Chopin, Nocturne in E flat, Master Bert Proctor; MacDowell, Idyl, Shadow Dance and Polonaise, Miss Norma Spencer; Debussy, Recit. et Air de Lia, L'Enfant Prodigue, Miss Sydney Aird; Liszt, Concerto in E flat, Miss Gladys Murray; Schutt, Carnival Mignon, Miss Elizabeth Potter; Branscombe, My Ould Loves; My Love is like a tempting Peach, and Bach, The Year's at the Spring, Miss Aird; Chopin, Nocturne in B, and Polonaise in A flat, Miss Marjorie Harper; Brahms, Scherzo Op. 4, Miss Virginia Coyne.

* *

VICTORIA GLEE CLUB CONCERT

A VERY attractive concert was given February 19th, in Convocation Hall, by the Victoria College Glee Club, under the conductorship of Mr. E. R. Bowles, The club, it may be remembered, toured England last summer and won most favorable comments by their singing. They gave several of their English numbers, including Dudley Buck's "On the Sea," Nevin's "The Rosary," and "The Cossack," by Moninezko. In these, as in lighter selections, they won a signal triumph by virtue of a well-shaded musical tone, good intonation and expressive oratorical rendering. Mr. Hollinshead, the solo tenor, was in splendid voice, and made a great impression by his appealing rendering of Verdi's "Celeste Aida." and his forceful patriotic style in the "Marseillaise" and "Rule, Britannia." Mr. Tattersall was solo organist, and gave a vivid rendering of Sibelius' tone poem, "Finlandea," which was both a technical and dramatically suggestive achievement. Miss Dora Jackes, elocutionist, gave a couple of readings, in which she revealed a versatile style and a very musical speaking voice.

PAUL WELLS' RECITAL

PAUL WELLS, of the piano staff of the Toronto Conservatory, has announced a piano concert to be given in the Conservatory Music Hall on Monday evening, March 8th. On this occasion Mr. Wells will give the first public performance of his new piano composition, "Dance Fantasies," which is a suite of short pieces. Other numbers on the programme will be Bach-Liszt, Fantasie and Fugue in G minor, and Liszt's brilliant and dramatic E flat Concerto. Mr. Wells will be accompanied on a second piano in this number by Miss Vida Coatsworth. The programme will close with a novelty in the shape of nine Chopin Etudes played by Mr. Wells, and to which he has written obligato accompaniments for string quartette and flute. These accompaniments will be played by the Toronto String Quartette and Daniel S. Dineen, flutist.

This is Mr. Wells' only recital of the season and an enthusiastic audience is anticipated.

Since coming to Toronto last season Mr. Wells has built up a large class of enthusiastic pupils, and as a result of successful recitals given in various cities of Canada, has become known as one of Canada's leading piano artists.

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Mr. FRANK E. BLACHFORD, Violinist THE TORONTO STRING QUARTETTE
MR. WALTER COLES, Accompanist Mr. M. M. STEVENSON, Organist

N.B.—Miss Symons and Mr. Hollinshead will sing the famous "Miserere" duet from "Il Trovatore."

Reserved Seats $1.00, at Bell's, 146 Yonge St.

MUSIC IN HAMILTON

HAMILTON, *March 20th, 1915.*

THE musical events of late in Hamilton have not ben numerous, but they have been excellent in quality. On February 16th, the Elgar Choir gave a most successful concert in the First Methodist Church, under the auspices of the Canadian Club. The programme of the choir differed somewhat from the first concert given in January, and was as follows: "Come with Torches," Mendelssohn; "Robin Loves Me," De La Hale; "The Swing and Lullaby," Palmgren; "Ye Mariners of England," Lucas; "Cherubim Song," Tschaikovski; "Dance" and "The Snow," Elgar. The work of the choir was even better than at their former concert, and as the acoustic properties of the church auditorium were vastly superior to those of the opera house the fine climaxes were not lost in the wings. The crying need for musical Hamilton is a good concert hall, and every season demonstrates this fact more strongly. The assisting artist of the concert was Miss Myrne Sharlow, of the Boston Opera Company, a brilliant young soprano, of charming personality who won an instant success with the audience. The proceeds of the concert went to the Red Cross Fund.

On March 2nd, a most unique concert was given in the recital hall of the Conservatory, comprising works of the accomplished musician and teacher, Mr. J. E. P. Aldous. Mr. Aldous is a most versatile composer as the programme showed, including as it did instrumental numbers for harp and violin, string quartette, and orchestra, piano solo and piano duet, besides songs and vocal quartette. The artists were all from Hamilton and the entire concert was thoroughly enjoyed by a large audience.

Hamilton has a most successful Woman's Morning Music Club, and they recently paid the Toronto club a friendly visit which proved very enjoyable. The visiting club furnished the programme, consisting of piano, harp, violin, and vocal numbers. The club was entertained at the Government House, and the whole affair was both artistic and plesaant.

On Saturday, March 6th, Mr. Hewlett gave his usual monthly organ recital—the programme being composed of the works of contemporary English composers among wohm were Peace, Hollins, Lemare and Wolstenholme.

On Sunday evenings the Ninety-First Band has been giving concerts during the winter in the Lyric Theatre. The programmes have comprised much of the best available band music, some very cleverly arranged by the bandmaster, Mr. H. A. Stares, and the assisting artists have been the best of the city singers. The usual pupils recitals have been given at the Conservatory on Saturday afternoons, and a cantata is in process of rehearsal by the junior students, to be given sometime in April.

M. H.

* *

PIANO RECITAL AT STRATFORD

AT Stratford a piano recital was given by Miss Grace Clough, of the Toronto Conservatory staff, pupil of Mr. J. W. F. Harrison. The programme was an exacting one, including Moto perpetuo, Weber, Faust Valse, Liszt, Polonaise E flat, Chopin, etc. Miss Clough's playing was enthusiastically applauded by a large audience and the wish generally expressed that she might at no distant period be induced to revisit the city. The solo pianist was ably assisted by Mr. Broadbus Farmer, violinist, and Miss Cora Aherns, a leading local pianist, who took the second piano part in two duos. Credit is due to Miss Ahrens for her enterprise in engaging Miss Clough to perform in Stratford.

TORONTO CONSERVATORY OF MUSIC

PERHAPS the outstanding feature of the month of March, at this institution, was the brilliant concert on March 15th, given by the newly reorganized string orchestra, Mr. Frank E. Blachford, conductor, assisted by Miss Lillian Willcocks, soprano, Mrs. McClellan at the piano and Mr. Leo Smith. The occasion was one of much interest and the excellent ensemble of the orchestra, numbering forty members, augured well for the future. Mr. Blachford conducted with firmness, modest reticence, and in the Elgar "March," closing the programme, convincing zeal and enthusiasm. The programme included a charming characteristic "Serenade," by Dvorak, and Reinecke's "Prelude" to "Manfred," both being well received by the large and appreciative audience. The Conservatory may be warmly congratulated on the fine showing made by this, the second nucleus of a modern orchestra to spring up within its walls.

MR. PAUL WELLS' piano recital was well attended, and contained several novelties in the form of arrangements, chiefly those of several Chopin studies accompanied by stringed and other instruments. Mr. Wells' charming *technique* and sympathetic touch were apparent in all his numbers, and he was given many hearty recalls. Mr. Edgar Fowlston, bass, another member of the staff, gave a most enjoyable and successful recital on March 30th, notice of which is held over. Mr. Henley Willan and Mr. T. J. Palmer have both contributed organ recitals of exceptional merit on Saturday afternoons at their respective churches, and the excellent course of lectures arranged for during the spring was opened on March 23rd, by Mr. Willan, the subject being "Characteristics of Beethoven as revealed in his pianoforte sonatas." Mr. A. T. Cringan will deliver the second of the series, subject "Music of the Canadian Indians."

A series of five commencement recitals, illustrative of the work of the institution, will be given during April and May. The first of these will consist of a programme of chamber music in which, with the assistance of the Toronto String Quartette, quintettes by Brahms, Schumann and Wolf-Ferrari will be performed, the pianists being respectively Misses Morley, Murray, and Coatsworth. This recital will be followed by three miscellaneous recitals at which a number of the most gifted pupils of the pianoforte, vocal, and violin departments of the Conservatory will participate. The series will close with a concert of concerted music, by the Conservatory Orchestra, and students of the pianoforte, vocal and violin departments in concertos and solo numbers.

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NEITHER mere history of the orchestral instruments nor the mere technique of writing for them occupies the pages of Mr. Cecil Forsyth's admirable work, *Orchestration*. He takes a wider view of his subject than has been usual in the past, and illuminates it on every page with the most apt and interesting examples from composers ancient and modern. The curious thing is the real "readability" he has managed to achieve, and his index demands a special word of praise, since it makes ready reference a possibility.

For the time this seems to be *the* book on its subject, and when it goes out of date, it will do so rather by the march of progress in the art than by any imperfection in the author's treatment or any lack in his research.

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TORONTO STRING QUARTETTE

THE Toronto String Quartette gave their final concert of the season March 17th, in the Conservatory Music Hall. They gave finished renderings of Schubert's seldom played quartette in A minor and Debussy's quartette in G minor. In the playing of these works, apart from the interpretation, there was a great advance in refinement of tone and delicacy of shading and perfect realization of just intonation, which, in other words, means playing in tune. With regard to the Debussy quartette one has to withhold an opinion until it has been heard more frequently. The final number of the programme was Leken's quartette for piano and strings in B minor, an ultra modern work by a Belgian composer, which proved very interesting as provocative of analytical thought in addition to its mere sensuous appeal in certain moments. The piano part was admirably played by Mr. Paul Wells, who as usual won a triumph by the finish, symmetry and tonal beauty of his work.

* *

STANLEY ADAMS' NEW PLAY

STANLEY ADAMS has in rehearsal a three-act farce of his own, which he will produce in the city about the middle of April. He has secured an exceptionally strong cast, and as there are a number of musical numbers in the piece, and the cast has been chosen accordingly, it is pretty safe to predict an artistic and successful performance.

* *

MESSRS. ENOCH & SONS, London (Toronto, The Anglo-Canadian Music Co.), have added several new numbers to their already interesting list of two part songs, including "The Rule of England," Edward Elgar; "Fall In," Frederic H. Cowen, and "Hail Flag of the Empire," R. D. Metcalfe. This series should be in great demand amongst schools and colleges as it provides a wealth of material that can be used to good advantage by choirs using two part music.

This firm have also recently brought out a new version of the standard concert song "The Admiral's Broom," by Bevan, in which Mr. Fred. E. Weatherley has introduced a new verse *apropos* of the present war.

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MUSIC AT THE CAPITAL

OTTAWA, *March 27th, 1915.*

To aid the Duchess of Connaught Hospital at Cliveden, England, to hear an excellent concert and see the Chateau were the incentives which drew together an ultra-fashionable audience on Tuesday evening, March 17th.

Their Royal Highnesses were present with a brilliant suite.

The first part of the programme was given by Miss Irene Miller, pianist, a pupil of Mr. H. Puddicombe, who played brilliantly the Chopin andante Spianato and Polonaise. Mrs. W. Clinton Brown, *nee* Miss Kate Wiser, of Prescott, was pleasantly heard in "One Fine Day," "Melisand in the Wood," Goetz; and "A Birthday" by Woodman and our popular young 'cellist, Miss Helen Langdon, played "Air Classique," by her master, Donald Heins, and Dunkler's "La Fileuse."

The second part was Liza Lehmans ever-new, ever-beautiful song cycle, "In a Persian Garden," delightfully sung by four pupils of Mrs. F. M. S. Jenkins, Miss Marie Ricardi, soprano, Mrs. Mayne Davis, contralto, Mr. H. A. Underwood, tenor, Mr. William Good, bass, and Mrs. F. M. S. Jenkins at the piano.

The hospital fund was enriched by the sum of $280.

* * *

The St. Patrick's Society Concert on March 17th, always one of our musical events, was made especially enjoyable by the presence of the Chancel Choir of St. Patrick's Church, Montreal. The choir had never been previously heard here, but its fame had preceded it as an example of what can be made of boys' voices. The boys, some forty in number, have fresh young voices which they use with excellent discretion under their conductor, Rev. Father Gerald McShane, who held attended reception after the concert for those who wished to meet his pupils.

* * *

Maunders' "Olivet to Calvary" was sung by the choir of St. George's Church on Sunday evening under the direction of Mrs. F. M. S. Jenkins.

* * *

The choir of All Saints Church, under the direction of Mr. F. W. Bearder, on March 21st sang Tozer's "The Way of the Cross" and on Sunday evening March 28th, Maunders' "Olivet to Calvary". Both delightfully given by the splendid choir which Mr. Bearder has gathered about him since coming here from Sherbrooke.

The last concert of the Ottawa Symphony Orchestra will be given April 15th in the Collegiate Institute Hall. Mr. Heins, under whose direction it will be given, has kindly given me the programme which is certainly a delightful prospective.

Symphony No. 7 (A major) . *Beethoven*
(The entire work)
Overture . "The Hebrides" . *Mendelssohn*
String Orchestra Scherzo . . *Hamerik*
"La Veillee de l'Auge Gardien" . *Pierne*
Valse Triste . . . . . *Sibelius*

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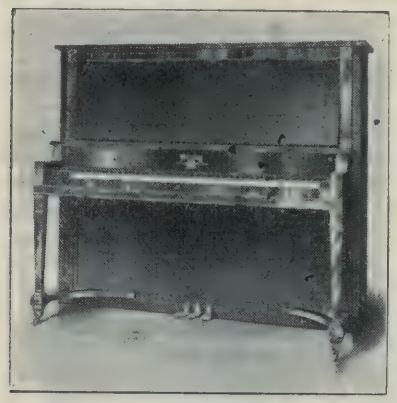

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Songs . . . . Mrs. Mayne Davies
"Connais Tu, le Pays" . . . *A. Thomas*
(with orchestra)

It is a pleasure to be able to report that, owing to the splendid financial results of the last concert, the Orchestra is now free of all indebtedness. For this much-to-be-desired state of affairs we are indebted to the following Committee, who have worked heroically to make the Orchestra what it has proved itself.

The Executive Committee are: F. C. T. O'Hara, chairman; José A. Machado, vice-chairman; A. G. Parker, hon. treasurer; C. G. Cowan, hon. secretary; Dr. James Bonar; A. B. Brodrick, George Burn, J. S. Ewart, K.C., Dr. Thomas Gibson, W. L. Scott.

* * *

Stainer's "Crucifixion" was given on Tuesday evening, March 31st, by the choir of the First Baptist Church, under the direction of Miss Edith Lambe, the organist. The choir was assisted by Mr. H. Underwood, tenor, and Cecil Bethune, bass, and together they gave an elevating interpretation of this magnificent work.

* * *

Dubois' "Seven Last Words" was sung by the choir of St. Joseph's Church on Wednesday evening, March 24th. St. Joseph's choir has always been noted as one of the best in the city and has an unusually large number of effective men's voices. It was the first time the choir has been heard under its new leader, Mr. John Casey, and he proved himself thoroughly "en rapport" with the work and his choir well in hand. As organist of St. Joseph's, Mrs. Tassé has always given a distinction to the musical portions of the service and her excellent support of the choir on this occasion was notable.

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The appearance of Jan, Mark, and Boris Hambourg here on the 24th of March, under the auspices of The Morning Musical Club, produced the heretofore unheard-of spectacle of people being turned away from a concert in Ottawa, yet such was the case in this memorable instance. The appearance of three such world-famous musicians was unheard of before, and then, too, the Music Club were most indefatigable in promoting it. Mrs. A. D. Cartwright, too, is in reality the one to whom the public are indebted, as it was owing to her own personal efforts and untiring energy that the engagement was completed. The programme was:

TRIO—A. Minor, op. 50 . . . *Tschaïkovski*
VIOLIN SONATA—"The Devil's Trill" *Tartini*, (*1692-1770*)
PIANO—(*a*) Nocturne E. Major . . .
(*b*) Two Studies . . . *Chopin*
(*c*) Mazurka B Minor . . .
(*d*) Andante Spianato and Polonaise .
CELLO—(*a*) Cantabile . . . *César Cui*
(*b*) Serenade Espagnole . *Glazounoff*
(*c*) Humoresque . . . *Arenski*
PIANO—(*a*) Lotos-Land . . . *Cyril Scott*
(*b*) Chant Khirghise . *Mark Hambourg*
(*c*) Pandemonium . *Mark Hambourg*
(*d*) Sarabande . . . *Debussy*
(*e*) Toccata . . . . *Debussy*

Mrs. A. D. Cartwright played for Boris Hambourg in his 'cello solos, with great taste.

At the earnest solicitation of The Morning Music Club, Mark Hambourg remained over in Ottawa until Thursday, March 26th, when he was again heard in the last concert of The Music Club series. His programme was: Sonata, op. 2, No. 3, Beethoven; Nocturne, F Sharp Major, Chopin; 2 Preludes, Polonaise, A Flat. Barcarolle, Rubinstein, "Eugene Oneguine"—Tschaikovski, Pabst. L.W.H.

Paganini's celebrated Joseph Guarnerius, left by the great master to the Municipal Museum in Genoa

* *

A SUCCESSFUL RECITAL

A RECITAL of unusual interest to residents of West Toronto was given in the schoolroom of Victoria Presbyterian Church, on March 18th, under the auspices of the Young People's Guild, by Miss Gladys Wanless, Miss Fern Smithson, Miss Agnes M. Burr, Miss Edna Smithson, Mrs. Edward Greig and Mr. J. A. Lillie, all pupils of Mr. Donald C. MacGregor, and Miss Doris Charles and Miss Hazel Byram. Miss Fern Smithson has a soprano voice of brilliancy and compass, and her singing of Dick's "Spring is Here" was much enjoyed. In "Carissima," from the opera "Red Feather," and in Hawley's pretty ballad, "Spring's Awakening," Mrs. Greig displayed finish and care in production of tone, while her range and quality were splendid. Miss Burr has a contralto of depth and resonance, with good enunciation and pleasing refinement of

intonation, which showed to advantage in "Voices in the Woods" (after Rubinstein). Mr. Lillie made a popular hit in Adams' "The Veteran," his manly style and smooth, well-trained baritone appealing strongly to the favour of the audience. Miss Wanless was in charming voice, and made quite a conquest in her three songs: "Shade," "Light," and "My Father's Mill." Her quick changes of mood, expression and tone-colour showed her to be a painstaking student, with a contralto of excellent quality and expressiveness. The duet, "The Battle Eve," was given a magnificent presentation by Mr. Percy McLean (tenor) and Donald C. MacGregor (baritone. Miss Doris Charles, Miss Edna Smithson, contralto; Edith P. Patterson, and Jessie Clarke, elocutionists; Helen Byram, violin, all won distinct successes. Miss Henrietta Wallace, the accomplished orgainst of the church, played the accompaniments with taste and efficiency.

* *

KAHN PIANO RECITAL

A PIANO recital by Mr. Frederick Kahn, an already well-known pupil of Mr. F. S. Welsman, was given in the hall of the Toronto Conservatory of Music on the evening of March 11th. In his playing of an exacting programme, Mr. Kahn showed a sense of rhythm, musical grasp and temperament characteristic of the artist, and added to this he has very unusual brilliance and facility of technique. His programme was as follows: Beethoven, "Sonate Appassionate" (first movement); Chopin "Fantasie Impromptu," Etudes in E flat and C minor, and Ballade in A flat; Macdowell, "Polonanise"; Schubert-Liszt, "Serenade"; Liszt, Hungarian Rhapsody No. 6, and the Liszt Hungarian Fantasie, in which he had the assistance of Mr. Welsman at the second piano. Miss May Wilkinson, a pupil of Dr. Ham, assisted Mr. Kahn most ably in her singing of two songs by Hugo Wolf and Coleridge Taylor's "A Blood-red Ring Hung Round the Moon."

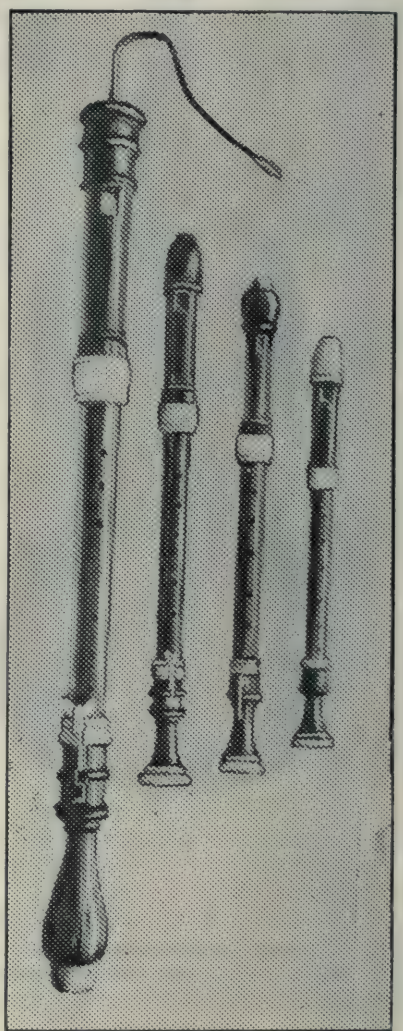
* *

THE SMOOTH SHAVIAN THINKS SERIOUSLY

THAT'S HIS PRESENT DIFFICULTY, ASSERTS THIS ESSAYIST

"GEORGE BERNARD SHAW is coming in for a good deal of adverse comment these days," remarks Harris Merton Lyon, the essayist and short-story writer, discussing "The Smooth Shavian" in the March *Green Book Magazine*. "People are saying that his remarks about the war are futile—that he talks too much and thinks too little. Some suggest that he has lived too long.

"This sort of thing comes from Shaw's trying to be a serious thinker. The greatest mistake G. B. S. ever made was for him to try to think seriously. Heaven knows there are enough serious thinkers already in the world; parliament is full of them, and they glower from the editorial page of every newspaper. We can ill afford to have Shaw wasting his precious time in that sort of solemn pomp. Shaw is a great clown, a master buffoon, a wonderful fool, rich in the mystical wisdom of Shakespeare's great fools.



The Recorders, mentioned in Shakespeare's "Hamlet," a species of flute, once popular in Western Europe

"Shaw is the most intelligent writer of comedy we English-speaking people have. Let him write comedies for the next twenty-five years—and leave the dismal thoughts to the younger generation. Let him stay clear of comments on the war, and let him forget sociology. Sociology is for stupid people; for college professors, Sunday editors of newspapers and rich society ladies whose time hangs heavily on their hands.

"Give us the human comedy that is in thy adroit and seasoned mind, O, G. B. S.!"

* *

TORONTO STRING QUARTETTE

THE Toronto String Quartette gave a delightful recital on January 27th, of music that consisted of welcome novelties the Dohnanyi quartette in D flat major, Grainger's Irish reel, "Molly on the Shore" and the Wolf-Ferrari quintette, Op. 6, with Frank Welsman at the piano. The work of the players was thoroughly artistic in *ensemble* and reading. Mr. Leo Smith gave a violoncello solo with his well-known ability.

* *

NEW MUSIC

THE ANGLO-CANADIAN MUSIC CO., TORONTO—The *Carillon* of Sir Edward Elgar and Emile Cammaerts has sprung into popularity with a rapidity unprecedented in normal times. Its success at the Queen's Hall and Albert Hall was instant, and we hear that performances are shortly to be given at Birmingham, Manchester, Liverpool, Newcastle, Leeds, Glasgow, Belfast, and many other towns in the United Kingdom, while before the end of the month M. Safonoff is to produce it at Petrograd.

A piano arrangement of the work has been prepared by Messrs. Elkin, in which is embodied the text of the poem, although it is intended primarily for piano solo. The arrangement is both easy and effective, and many who have not access to the full score will be glad to have the work in this form.

BOOSEY & CO. NEW YORK & TORONTO, HOLIDAY SKETCHES:—FOR THE PIANO.

CLARENCE LUCAS, the composer of "Holiday Sketches," was born near Niagara, in Canada, and began his musical training in Montreal. After three years in Paris, where he studied under Theodore Dubois at the famous Conservatoire, Clarence Lucas spent some time in Florence, Rome and Berlin, before he took up his abode in London for thirteen years. He came to New York to arrange the music and conduct the orchestra for the late Richard Mansfield's "Peer Gynt" production, and has remained in America ever since.

These "Holiday Sketches," which were written at various times during fifteen years of the composer's travels, have been collected at the suggestion of the publishers, and are now published for the first time in the confident expectation that they will win for Clarence Lucas that same recognition from the musical public which he has long enjoyed from the musical profession. The publishers believe that the public will have no trouble in discerning the practised hand of an experienced musician in the differentiation of styles among these characteristic pieces. "Holiday Sketches" are within the powers of the average amateur pianist, and they are, above all else, melodic. They are unquestionably an ornament to the solid reputation of a composer who has written orchestral works for Theodore Thomas' Symphony Concerts and for several of the great Orchestras of London—including Sir Henry Wood's, the London Philharmonic, the Crystal Palace,—and who has been hailed by the Toronto *World*, the *Canadian Courier*, the Toronto *Globe*, as the "foremost," "our most representative," "probably the greatest" Canadian composer.

The organ transcription "Retrospection" is Clarence Lucas's masterly arrangement of Charles Marshall's famous song "I Hear You Calling Me." The character of organ music should generally be such that it will meet the requirements of Church presentation, and nothing in the realm of music can be found with a sentiment more chaste or a melody more beautiful than this most widely known song of the century.

"Fantastique" and "Ecstatic" are companion waltzes by Vernon Eville, and both are so much above the ordinary that they stand as a mark of the highest development in this form of composition.

"Fantastique" made its bow to the public simultaneously with the birth of the new year and immediately gained for itself the slogan "the waltz that is different." It really is different and its difference lies not only in its

MARTIN-ORME PIANOS

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rhythm and melodic charm but in its absolute fitness for dance purposes. "The most worth while waltz of the times" is still another encomium that has been given it by celebrated Orchestra leaders and famous dancing teachers throughout the country.

"Ecstatic" is different from, but equally as great as "Fantastique." It has an exuberant swing and rhythm quite expressive of ecstacy, and the masterly grouping of three striking and original themes gives it a value far above contemporary compositions of its kind.

Both of these waltzes have already struck a note of appeal that presages the widest popularity, and while other waltzes have been famous, it seems evident that "Fantastique" and "Ecstatic" are destined to become superlative.

* *

Charles Allison, of Cobourg, pupil of Dr. H. Torrington, has been appointed organist of the Presbyterian Church, St. Catharines.

* *

Miss Olive Casey, the gifted soprano, pupil of Dr. F. H. Torrington, recently sang with great success at Peterboro. Next evening she sang the soprano solos in "The Messiah" with equal distinction.

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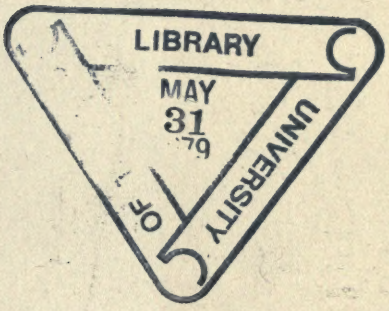
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